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The DJ Magazine

March 2001 / Issue #65

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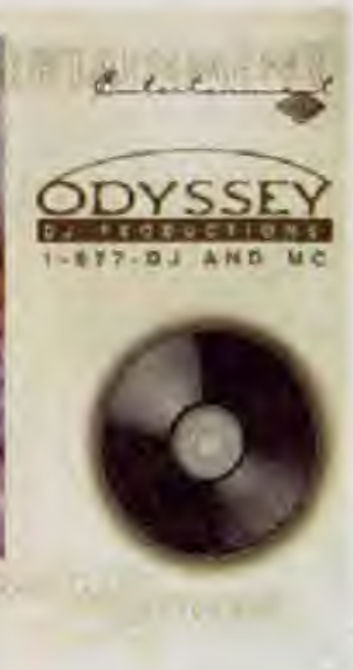

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TRACKONE

Forever Afternoon(Tuesday?)

If the winter doldrums have got you down, wake up, smell the coffee and crack open this issue of *Mobile Beat*. It's like a piggybank full of income-generating ideas just waiting to be tried. And the best thing of all? They're designed to give you the *weekend off*!

First on the list is the quickly approaching Mobile Beat DJ Show and Conference (Feb. 20-22, 2001 at the Tropicana Hotel in Las Vegas). Nowhere else will you find more information from industry experts on how to build your bottom line presented in one place at one time. It's a truly essential weekday event for anyone serious about improving his or her DJ business. *Check out pages 47-49 for more information.*

It may be an eye-opener to discover just how much is going on during the week. One of the show's featured speakers, interactive expert Todd Mitchem, shows how to jump into the corporate warm-up market. Tony Barthel has figured out how to get his equipment to go to work without him. Randy Mueller shares his approach to using the popular Game Show Mania system. Mike Starnes rounds up some tricks that will make working at trade shows work for you. Jay Maxwell offers his suggestions for programming your next midweek senior citizen gathering. He even tells you how to get the gig, too! *Karaoke Singer Magazine* Editor Greg Tutwiler also shares some ways to keep your regulars from going into hibernation during the cold, dark season.

While we're on the subject of working all week long, this is our annual business card issue. We've elected a bunch of the best from this year's slate of candidates. Editor-In-Chief Robert A. Lindquist provides some perspective on biz card production, with an eye toward helping you improve the advertising opportunity that fits in the palm of your hand.

To help you go shopping with the extra cash you'll have after implementing all these new concepts, Jammin' Jim Kerins provides the scoop on a new system from Electro-Voice that is sure to make you sit up and listen.

There's a lot more

Until next time—have a good week!

Dan Walsh, New Products Editor

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FEEDBACK

Martha Mentions Mobiles

I have been subscribing to *Mobile Beat Magazine* for a long time now and I love the magazine. My business has also been featured a couple of times. My wife is a Registered Nurse but over the years she has helped with the business in many ways and is a very good DJ hereself. She is hoping to start a "Wedding Consulting Business" of her own over the next few years. She subscribes to "Martha Stewart Weddings" and in the issue Summer 2000 there was a wonderful article on "Hiring a DJ." I am sure you know about this article but I felt I had to write as it is such a positive reinforcement for DJs and we need more of this.

Dave Cameron
The Compact DJ

It's a Fine Line

I've been a subscriber from the start and your articles, ads, and info are all great! But, you are weak in one area—line dance info, and where to purchase any songs or discs. People ask me for certain songs, so I know they're out there, but they're very hard to find. I asked a few line dance instructors but it's as if I were asking them to tell me their PIN # to their savings account. So if you can print anything in your magazine to help me (and other DJs) to locate the various distributors it would be so appreciated!

Regards.....and still a happy reader
Angelo Mascia
Brooklyn, NY

I Gotta Vent!

Various sources estimate that there are in excess of **50,000 working DJs** in the United States. The profession underwent a huge growth spurt from the late '80s through the end of the '90s. Many including myself, have been working since the '60s.

New technology has made this rapid expansion possible and while technology in itself is a wonderful thing, it has created a multitude of problems for our industry. It seems that everyone knows a DJ or has had contact with one, which raises the question, "if we are that visible, why haven't we garnered the respect we deserve?" Is it because the image we project is less than professional? Is our industry taken so lightly because we do little if anything to improve our image? Here's one small example - the phone rings, and it's a potential client calling for a wedding reception or other function. Is the phone answered in a business like manner, NO! Many times the caller hears a childish voice who yells for daddy or mommy to come to the phone. Worse yet, the caller hears an unintelligible message on an answering machine. An issue as simple as how the phone is answered is just the tip of the iceberg. How can we as an industry continue to complain about the lack of respect we receive when we don't respect the industry ourselves?

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FEEDBACK

There are a large number of true business oriented DJ companies working today; those who know what it takes to project a proper image and how to run their companies in a manner that reflects well upon the whole. But for every well run, well organized company, there are another hundred who use the profession as a means to make a needed car or mortgage payment when the need arises. This has become a main point of tension within the industry. The battle rages on over the so called "bottom feeders" and the full time "professionals".

Unfortunately, those who complain the loudest about this problem do little to affect a change or come up with cognitive solutions. It seems that many spend a serious amount of time just complaining. I doubt that if this problem impacted them in a way that would deter them from continuing in their chosen profession they would be so slow to take action. It seems that the industry is so loosely organized that everyone thinks that someone else will solve their problems for them. And so the infighting continues and the profession stays stagnant. This is so very unfortunate because a solution is not that difficult.

The first and most important move the industry needs to make is to recognize the DJ profession as a business and operate in that environment. What do profitable businesses do to gain respect? They obtain a business license, file their taxes legitimately, protect themselves and their clients with business insurance, advertise their services, join organizations and associations to avail themselves of services, education and benefits, and above all, provide a quality product. When you pick apart these items it seems so very simple:

- **License your business (or get a DBA)** - Not a big expense, perhaps just a local registration fee, but important for community relations and a sales point if used in conjunction with your advertising.

- **File your taxes** - Just because you get paid in cash for a job, doesn't mean that it is an invisible job. The IRS is seldom invisible and could quite possibly make your life miserable if you get caught.

- **Get protection with insurance** - Think about this one seriously - if you spend hundreds, even thousands of dollars building your library and your system, why would you take the chance that it could all disappear overnight? Could you replace what took you months or even years to build in time for you to fulfill your bookings for the next night or weekend? Another important question to ask of those with homes and families - could you afford to write a check for $30,000 or more if you were sued due to an accident at one of your engagements? Even if the accident was not your fault, you could be included in a liability suit and thereby jeopardize the security of all that you own. An industry survey suggests that less than 15% of all working DJs carry any form of insurance. When you break it down to simple dollars and cents, an average expenditure on insurance could be as low at $11.25 per month for complete equipment coverage (music library included) and $15.38 per

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- **Advertise your services** - From business cards to brochures to the yellow pages, you need to be visible to make the phone ring. Money spent on advertising can pay for itself ten times over if done correctly. Keep in mind that the paperwork you send out to potential clients speaks for you and your company, so make sure it displays the image you want.

- **Join organizations or associations** - From local community business groups to national trade associations, they all have something to offer and you may find they can provide your company with discounts and services that you may not otherwise locate on your own. These outside sources can also become an excellent source of continuing education and industry information.

- ***Providing a quality product*** - This is what we do as professional DJs - attend a trade show or seminar, subscribe to a trade publication and see if you can't improve what you think you already know.

Our industry offers so much promise, but with the constant bickering and infighting that has taken place over the past few years, we seem more bent on self destruction than construction. Some very startling facts and figures have recently come to light and it makes me wonder again why we seem so disorganized. A recent bridal magazine pointed out the DJs are entertaining at 72 to 74% of all wedding receptions, and that brides and grooms feel that the DJ is 37% of the importance of their reception - BUT - only 7% of their budget is spent in the entertainment! There is something definitely wrong with this picture.

Much has been speculated about the prospect of music licensing and some organizations have made recent approaches to the RIAA in order to see what can be done. Here again, nothing will be accomplished because the RIAA is also of the opinion that the DJ industry is so unprofessional that we rank very low on their list of prioroties. They seem to be content to go after the only the largest companies and some have been forced to pay enormous monetary penalties. It doesn't make copyright infringement any less illegal for the entire profession and the day will come when the RIAA will turn its sights on all of us. Would it not be a prudent move on the part of the industry to be prepared for that eventuality?

The subject of "respect" rears its ugly head again and again. This is the one word that professional entertainers bandy about—we don't have it, and getting it will mean sacrifice and dedication. Not just by a few in the industry but all those who seek to proudly answer the question "What do you do for a living?" When you answer, "I'm a professional disc jockey," be pleased that no snickering or derisive laughter is heard.

Bruce Keslar
N.A.M.E.
(National Association of Mobile Entertainers)

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JUICE

By Robert Lindquist

DVD-Audio Breaks Out

Warner Music Group, the driving force behind promotion of the new DVD-Audio (DVD-A) format, released its first selection of album titles just before the Christmas 2000 buying season. These included titles in a wide range of genres, from pop to classical. Of practical interest to DJs are *Tigerlily* by Natalie Merchant, *Core* by Stone Temple Pilots, as well as other jazz releases that may provide new background music options. Upcoming pop releases range from Barenaked Ladies to Take 6. The other major label releases are expected soon.

The new format promises new listening experiences, especially with its capacity for 5.1 surround sound mixes. One by one, all your favorite albums will be re-mixed on this expanded audio palette.

Consumer DVD-A players are being provided by Denon, Pioneer, Technics, and a host of other audio manufacturers. What the rollout of this new format means for DJs is a new topic for debate; look for more on this in future issues of Mobile Beat.

Go West, New York That Is

The Western New York Mobile Entertainers Alliance (WNYMEA) will be hosting an open meeting for all Disc Jockeys, Karaoke Jockeys and entertainers in the Western New York area, in Williamsville, NY on Feb 26th at 7 PM. WNYMEA is a group of professionals working collectively to promote, present and reinforce the highest standards of Mobile Disc Jockeys and entertainers in Western New York. For more information, surf to the WNYMEA Web site at www.wnymea.com or call 716-743-8235.

A Feeling of Elation at LDI 2000

Elation Professionals (www.elationlighting.com) captured the prestigious Light Show of the Year Award at LDI 2000, the world's largest lighting products show, held in Las Vegas, October 20-22, 2000. The company, a division of Los Angeles-based American DJ, won for its "Club Elation" theme display.

As its name suggests, the award-winning booth emulated a realistic-looking nightclub, complete with a darkened dance floor, tables and chairs, and even small details such as napkins with a "Club Elation" logo. Colorful lighting effects from Elation swept across the dance floor, moving in synchronization to the pulsating beat of music played by a disc jockey.

"Winning the Best Light Show of the Year Award at LDI is a very prestigious honor, because this is the lighting industry's premier trade show," commented Scott Davies, general manager of American DJ. "The fact that our peers in the industry chose to recognize us with this award shows that Elation is succeeding in its mission to provide the very best in premium club lighting."

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DJ WALDO

E-MAIL YOUR QUESTIONS TO DJWALDO@MOBILEBEAT.COM

Dear Waldo,

Can you recommend any books or videos on games, specifically for Christmas parties? (I already have the Bobby Morganstein videos.) Thank you in advance!

David

Dear David,

I like Marc Weinstock's book, *Games DJs Play*. It has about 25 games that can be used for the holidays as well as year round. The contact number is 954-252-9998.

DJ Waldo

Dear Waldo,

There appears to be a new trend beginning to surge here in our area with people putting DJs on the back burner and downloading their own MP3 files and playing "DJ" at their own events (especially school events, private parties, corporate parties and even wedding receptions). I can't tell you how many events we have lost because of the stupid Internet now letting everybody and their dog illegally get music. Now, we have so many new, young "kid" competitors stealing music from Napster and other sources, burning their own CDs, spending $2000 or $3000 on equipment and taking out a small Yellow Pages ad. Now anybody can easily get into the business for under $3000.

What is your stance on all of this? Do you see this as a threat to the industry like we are experiencing out here in Colorado? Sure, there is still the personal, and professional element to a performance, and that comes from time, but Mark Ferrell talks about getting more and being worth more, and now "kids" can get into the business for just pennies. You can say and sell all you want, but if there is a $400 to $500 difference in price, not every bride will want you. I am sure there are numerous legitimate DJs also getting their own music off the Internet from these sources. How long until technology and some innovativeness forces us out of the industry? Heck, with the lunchbox systems, you can virtually pre-program a whole show, and walk away. Now, you don't even have to buy music—come on!

Another new trend out here is venues offering to play "cocktail and dinner music" for free. For example, if a wedding reception begins at 5 PM, and our contracted and confirmed play time is 7PM, the client doesn't want to pay for just background music. In fact, some venues flat out tell the client "we'll play it for you for free, that way you don't have to pay just for background music." Of course, the location requires that we be set up before the guests arrive. To combat this, we specify that we will set up one hour prior to the confirmed start time, and have added our rate of $100 per hour (sit time) for the DJ. Venues refuse to pay it, and the client is irritated over having to pay it because they confirmed a later start and are fine with us setting up at 6 PM while guests are there—but the venue won't allow it. We have also tried to specify the advantages of us being there to announce the couple's arrival, to host the proceedings during dinner, to play a good mix of specific music, to be prepared for an early start time, etc. Any ideas I haven't thought of? Thanks!

Matt
All Star Music
Fort Collins, CO

Dear Matt,

These "trends" with new technology, will always be with us. Many years ago, cassettes were a troubling issue for DJs because of the copying of music for multi-unit operators. Then came CD burners, and now the Internet and MP3's. It will never stop.

The way I look at it is the more amateurs that get into the market, the better I look and therefore the more I can charge. There will be a short period of time when clients will look at the cheaper alternatives, but these can't compare to an experienced professional. Many of these "Napster start-ups" will not be around in a year or two. They are only in it for a quick buck, they are the majority of the "no-shows," and they only play what they like to hear. You need to explain this to your clients and just ride out this little bump.

As for the "cocktail and dinner music for free" situation, you could offer an inclusive price. This price is for the evening, whether it be 4, 5, or 6 hours. If you adjust the rate correctly you will actually make more money this way because not everyone will use you for the full time period. For example, if a typical wedding is 5 hours and you charge $500, your inclusive rate might be $650 for unlimited hours.

I like your idea of the "sit time" charge. Mention to the client that the DJ is paid by the hour, whether you use him or not. During the "sit time," I would make sure that your DJ is nowhere in sight and everything is shut down, or he will have someone coming to him asking if they can use the mic or "Could you announce the bridal party?" etc. These sorts of situations come up occasionally; as professionals we need to offer a solution that is fair to the client as well as to us.

DJ Waldo

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it's HOT

Get the Low-down

Azden Corporation has introduced a new, inexpensive model to its VHF line of wireless receivers: the 200R. Since it uses the twenty-five standard Azden VHF channels, the 200R is compatible with many Azden transmitters already available, including the 31_T family. Operating between 169MHz and 198MHz, the 200R features a front panel on/off switch, separate volume control, 1/4" output, telescopic antenna, and AC power input (uses BC-26U power supply). It is housed in a 5.55" x 5.1" x 0.95" ABS case, making it the smallest AC receiver made by Azden. It also boosts the smallest price of any Azden AC powered receiver. MSRP: $110

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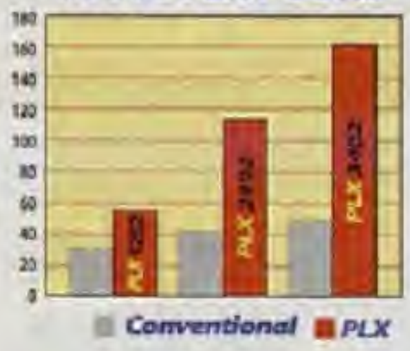

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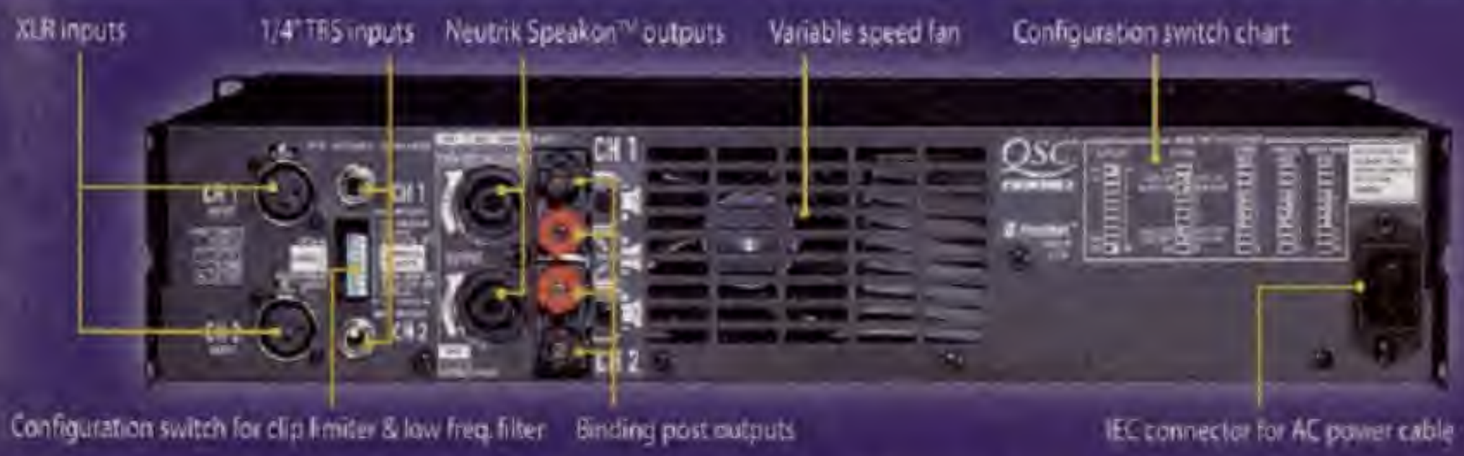
For more information about the PLX Series, call (800) 854-4079 or visit our website at www.qscaudio.com/plx/mobeat.html



Rear view of the PLX 3402

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it's HOT

An Expanding Speaker Universe

Wright Bros. Sound has expanded their EQX speaker line with the release of the 2000 Series EQX 2015 2-way system and the EQX 2018 Subwoofer. Both new models feature ultra light-weight Camberlite" cabinet technology, all-new drivers and higher power handling. The EQX 2015 is equipped with European-made 25mm compression drivers and newly upgraded high-power 15" LF drivers. The EQX 2018 Subwoofer features an 18" cast frame driver, 3rd order passive crossover, top pole mount, unique multi position design (front and downloaded), removable legs and a large, ergonomic handle design. Power handling for both models is 400 watts RMS (1000 watts peak) with a combined weight of less than 89 pounds! MSRPs: EQX 2015 - $649; EQX 2018 Sub - $849.

Wright Bros. Sound, Inc.
1101 Three Maple Dr.
Manchester Center, VT 05255
Tel: 802-362-5808
Fax: 802-362-5809
www.wbsound.com

Originating in the Constellation of Gemini

Gemini Sound Products has recently launched or is set to launch a number of interesting new products. Here is just a brief sampling:

Disc-O-Mix 2.0 Professional DJ Package - An all-in-one performance set-up in a DJC-1040 Road Case. Includes two CDJ-10 CD players, a PMX-40 2-channel DJ mixer, two PM-100 self-powered speakers, one set of EM-50 back-of-neck headphones (with 12" cable), and a GM-26 mic with 15" cable. All this for a suggested retail price of $799.95.

SV-2200 Turntable - A high-torque, direct drive, quartz-lock turntable, with Gemini's G Force Adjustable Tone Arm System. It features and angled headshell, locking platter reverse button, +10% pitch control, two start/stop buttons, and a high-gloss black finish. MSRP: $499.95 / $529.95 w/cart. Shipping in January.

BPM Competition- Preliminary info on this dual BPM counter reveals the following features: hands free operation, two sets of phono/line convertible inputs, two outputs, 60-180 BPM counter, beat offset indicator, compact size (1 rack space x 10" x 2.7".) It is expected to retail for $159.95.

UX-160 UHF Wireless Microphone System-Yet another affordable wireless system form the world of Gemini. It has 16 UHF frequencies, balanced and unbalanced outputs, squelch control, a front panel RF indicator, auto-mute, 1/4 wavelength antenna. It fits in 1/2 of a rack space. MSRPs: UX-16OH (headset)-$299.95; UX-160M(handheld)-$289.95

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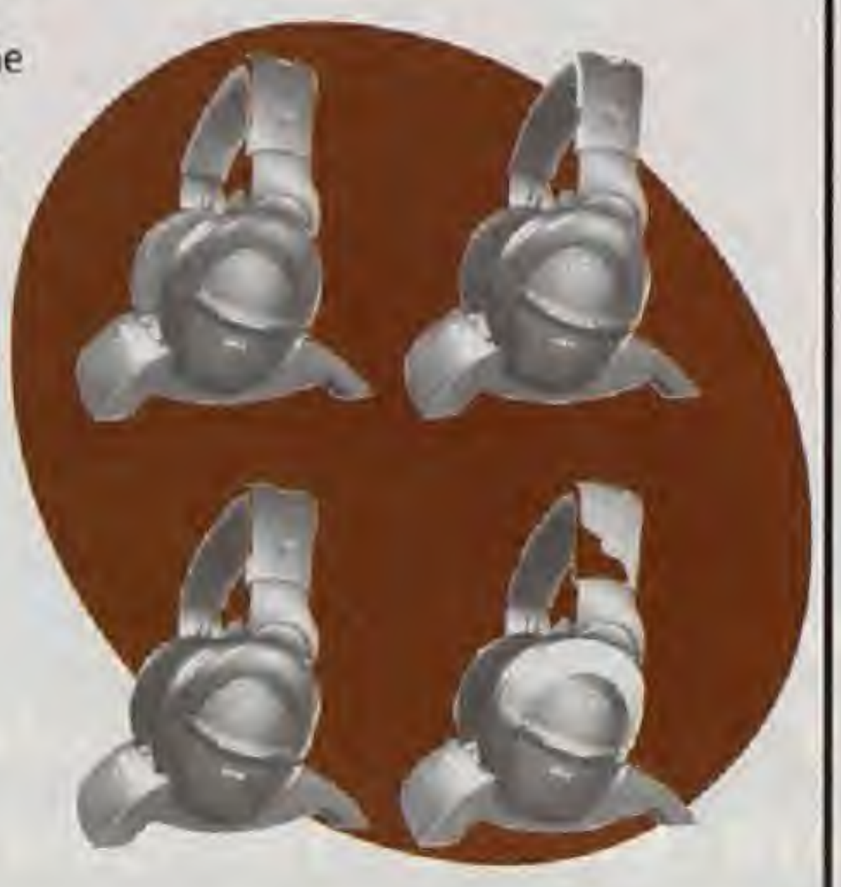
it's HOT

Get That Cord Out of Your Ear

AT the NAMM music trade show this January, Sennheiser will be unveiling their new RS30, 40, 60 and 80 wireless headphones. As the showcase model in the RS series, the RS60, with switchable surround sound, stands apart in its implementation of SRS Labs' headphone enhancement technology, delivering a realistic and spacious stereo listening experience through headphones for all kinds of music. This technology does not rely on special recording techniques to achieve its effect. The RS60 generates a full 20Hz-20kHz frequency response and up to 100dB of sound output. The headphones have a circumaural design, fitting comfortably around the ear.

All models in the RS line feature a sleek, trendy, lightweight design, uninterrupted audio transmission through walls and ceilings and unlimited users on a single transmitter. The RS40, 60 and 80 feature "on-hook charging" allowing users to place the headset on the base transmitter to recharge the headset's environmentally friendly battery. MSRPs: RS30-$99.95; RS40-$129.95; RS60-$199.95; RS80-$269.95



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www.sennheiserusa.com

Four Heads are Better than One

As the saying goes, two heads are better than one. But four heads are truly amazing! That's the theory behind the new Quadra-Force from American DJ, a complete four-unit sound-activated lighting system. Each of the four units projects multi-dichroic rotating moonflower beams that create different gobo patterns. The four units are linked together in a master-slave arrangement to produce a perfectly synchronized effect. To add more excitement, each of the four units comes with a different gobo pattern. The gobo patterns are interchangeable and can be used to create a customized light show. The Quadra-Force is fan cooled and includes a hanging bracket. It weighs in at 9 lbs. (master), and 8 lbs. (slaves), and measures 6" x 11.5" x 12.75". MSRP: $599.99.

American DJ
4295 Charter St.
Los Angeles, CA 90058
tel: 800-322-6337
fax: 323-582-2610
www.americandj.com

Mom, Can I Have a Rolling Stones Sound System?

E-V Force® speaker system brings stadium sound to a VFW near you

By Jammin' Jim Kerins

Electro-Voice has been producing high-quality professional audio products for decades. Notably, they supply many of the world's great touring acts with stadium-quality sound systems. The wonderful thing about having this kind of experience is being able to transfer proven technology to new products. The system I am abusing today incorporates design components found on E-V's high-end systems. Will their entry-level, cost-effective speaker system deliver?

Force in the door

Are you supposed to tip the UPS driver? My ever-enthusiastic one just dropped off five big boxes. I think he would make an excellent DJ: lots of spunk and personality, and as always, punctual. Today my treasure trove includes selections from the E-V Force® series, including 15-inch two-way main speakers, compact double 15-inch subs, and a big fat power amp for proper transducer motivation.

The shapes of things

All Force® cabinets are made out of E-V's trademark Roadwood, which is somehow lighter and denser than particleboard. I asked them how it's manufactured, and they said if they told me, they would have to kill me. The speakers look great, with a

idjnow... do you?
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black carpet covering, plastic corners and metal grills. They have ergonomically correct handles that are really handy when picking up the cabinet from almost any angle. The top box has a 15-inch driver and high frequency chores are carried out by a 60° x 40° constant directivity horn with a 1-inch titanium driver.

The subwoofer cabinets are especially intriguing. Measuring 25" x 20" x 24", they create a very small footprint. Considering their high output, 89 pounds each is not unreasonable for these thumpers. E-V used their exclusive manifold design to efficiently load the sub cabinets. The two 15-inch speakers are aligned to fire in opposite directions. The cabinet's frequency is usable down to 40 Hz and is designed to be very efficient in the thump range between 60 and 80 Hz. The subs also feature a built-in 125 Hz low-pass filter, thus allowing you the option of not using a separate amplifier or electronic crossover. Speaker connections are 1/4" for the sub, and 1/4"/Speakon on the main cabinet. Both cabinets have built-in metal pole mounts and are smartly connected with a custom black pole included with the subs.

The power god speaks

To properly motivate the speakers, E-V also sent along their Force® series amplifier. This is a three rack space, 35-pound, 900-watt dynamo. The amplifier maxes out at 450 watts per channel at 1% THD and 4 ohms. (Using all the speakers in this package together creates a matched 4-ohm load.) Fan cooling, overload, limiting and thermal protection round out this amplifier's protection features. It has XLR input and output connections, with a Jammin' Jim favorite: the standard grounded removable power cord. Why doesn't everybody use this? Speaker outputs are Speakon connectors only, which are rapidly becoming standard because they actually work. The amplifier can be easily configured to your particular setup.

Have it your way

Although Electro-Voice sent me this system as a package, it is sold separately and can be mixed or matched with whatever you currently have. Using my standard rack, Mackie mixer and Denon CD player, I was enthusiastic about connecting to this very macho system. During the test, I configured the system in several different ways. First was in stereo, running out of the amplifier into the subs (with no electronic crossover), then directly into the top speakers. After taking a moment to match up gain levels, it was time to apply the juice. With CD in drive 1, all vital connections made, and my sweaty fingers on the volume control, Picard said "Engage, Number One," and I was off. While the the tunes were spinnin', I incrementally moved the fader north, and was immediately impressed with the clarity of the system.

Horn quality is what defines most of the sonic characteristics of any speaker. Fortunately E-V included a great-sounding horn, with a very natural sound for the vocals and a full frequency response with brilliant shimmer and detail. It all adds up to a satisfying listening experience. Microphone vocals were clear and distinct, and as I traveled around the 800-square-foot test room, speech intelligibility was very good, even at extreme off-center locations. With a good dance tune playing I cranked the system up until the limit lights were beginning to flash on the amplifier. This resulted in the system totally filling the room with clear, nightclub-quality sound. The small Force® subs sound great and really kick out tight bass, completing an amazing and efficient package.

More combos, please

Considering the fact that you crazy DJs would be configuring the system in various ways, I did the same. When I added a separate, electronically crossed-over subwoofer amp at 600 watts per speaker (which is over manufacturer's recommended limit), the subs easily handled the extra power and really came to life. Then I turned the subs off and ran the top speakers alone. This demonstrated that they are quite competent and punchy all on their own, and would certainly be usable for most smaller to medium-sized jobs. I passed the rest of the day by subjecting the speakers to various forms of over-power tests and they withstood the sonic abuse without ever coughing. E-V is one of a few companies who actually rate the power handling capabilities of their speakers conservatively, as these tests indicate.

Sound reflections

We all want value and quality from the tools we buy for our craft, and after a real world price check these components seem to be a real bargain. Whether this system is considered as a package, or if you want to augment your current system with any of the individual pieces, the Force® family delivers a lot for your DJ dollar. Electro-Voice's warrantee provides three-year amplifier and speaker electronics coverage, with five-year speaker driver protection.

MSRPs: Force® (two-way) - $462; Force® Sub - $546; Force® Amplifier - $1,050. Contact Electro-Voice for more info at: 12000 Portland Avenue, Burnsville, MN 55337, phone 952-884-4051, fax 952-884-0043, www.electrovoice.com.

Jammin' Jim can be contacted at Jamsound@aol.com with questions or comments. He has been known to sit drooling for hours over Web sites featuring pictures of scantily-clad audio devices.

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Pioneer. Rack mount. Auto Beat Mixing. Got any ideas for that old one?

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For more about the DJM-600, CMX-5000 or the rest of the Pioneer Pro DJ Line, catch us on the web at www.PioneerProDJ.com.

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SCOOP

Pure, Potent Power!

It's your system's own AC brewery

By R.A. Lindquist

Having provided live sound for a variety of functions throughout rural upstate New York, I think I've encountered just about every type of weird power problem possible. Just flip on a switch in one of our local backwoods Legion halls and you may get just enough light to see what I mean. Nothing against the local gas and electric company or the pre-code electricians who wired up these places, but getting 95 volts out of 120 is bound to leave any amp parched. Now that may be leaning on the truth a bit, but it doesn't change the fact that for your gear to run right, it needs all the frosty, pure power it can get.

Blissful ignorance?

If you have a computer, you probably have some type of approved surge protector between it and the wall outlet. If you actually believed that the power coming into your home or office was 100% reliable and clean, you would have spared the expense. Yet, even with that protection, its still a matter of good common sense to shut down your computer during a localized electrical storm. Isn't it ironic that many DJs think nothing of heading out to play all types of jobs, in all types of weather, in halls with suspect wiring systems without anything between the wall and major system damage than a power strip/extension cord?

For some unexplained reason, we have come to assume that sparkling clean, crystal pure 120VAC just keeps coming with nary a sag, surge, or spike. To illustrate just how far off this assumption is, just pick any hot summer night and count the number of times the lights dim. Electrical power is not operationally perfect.

Strange brew

Statistically, in the US, poor power quality results 87% of the time from sags (brown outs), 12% from spikes and surges, and the remainder from natural causes. In your travels, night after night, venue to venue, you are probably subjecting your expensive gear to the potential for long-term damage without even knowing it. While you are out on the dance floor teaching the Pizza Dance to a crowd that's had one too many Macarenas, a big compressor in the kitchen kicks on and, for just a few unnoticed nanoseconds, kills the AC to your system. In addition,

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•Interlock – Allows the Beatkeeper take control and lock the 2 sides together on the beat for a perfect mix every time.

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•2 Full CD loops – allows for very creative musical programming. Can be set with the Beatkeeper for perfect loops every time.

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- Phaze – creates airplane swoosh sounds
- Verb – creates close delays in the sound
- Slide – freely shifts the key while music is playing
- Chop – breaks up the music (on/off) synced on the beat with the Beatkeeper
- Echo – repeats the music synced on the beat with the Beatkeeper
- ISO – plays only certain frequency areas adjustable by the wheel
- KILL – eliminates certain frequency areas adjustable by the wheel
- Bleep – temporarily plays sections backwards while the music moves forward to eliminate dirty lyrics or create cool effects
- Reverse – plays the music backwards for the entire CD

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EMI (electro magnetic interference) and RFI (radio frequency interference) in the lines is feeding your system power that's as polluted as pond water. You may not see any real immediate damage, but over time, random power surges and high-amplitude spikes can cause big problems to sensitive electronic equipment.

Crank up the distillery

What can you do to turn that pond water into something your system would be proud to the serve guests at any party? Condition the power. When you install a rack-mounted power conditioner between the AC source and your system, you're adding a little factory that brews up volt after volt of reliable power, mellows out voltage spikes, and filters out the impurities of EMI/RFI noise. Essentially, a power conditioner is a multi-step device that puts the incoming power through a variety of protective devices. Power conditioners typically combine the following: voltage regulation components which stabilize sags and surges; sequential turn-on devices that guard against high in-rushes of power; and toroidal transformers to balance output power.

Try a sample

One such product perfect for DJ use is ETA's new PD8L. Retailing for just $99, with a three-year warranty, the PD8L protects your gear against overloads, spikes, surges and noise on all three legs of incoming power. Eight AC outlets are provided on the back to supply up to 1800 watts at 15 amps. Two high-output swivel rack illuminators with easy-change bulbs are also provided on the front side of the 1 rack space unit for system lighting.

Unlike power strips and extension cords, power conditioners like the PD8L are *designed to protect* your system and extend the life of its service. Considering that ETA has been in the power conditioning business as long, or longer than anyone, as well as the potential cost of a new amp, mixer or CDP, the PD8L may well be the smartest purchase you'll make anytime soon.

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TRICKS OF THE TRADE

Welcome Back My Friends to the Show that Never Ends

By Mike Starnes

Proper preparation = increased compensation

This month's column could be called "Tricks of the Trade Show." Mobile DJ companies can either participate in, do promotions for, or find themselves working at various types of trade events.

Priming the pump

Lets start with advanced preparation. The pre-event checklist should include massive quantities of business cards, flyers, brochures, and whatever literature you have to document your accomplishments or qualifications. Copies of the Mobile Beat Top 200 can be displayed to show that you have a good cross section of all music available. Securing a short video to play on a VCR/monitor in your booth is also a good touch. At trade shows, a basket or fishbowl with a sign requesting that people should drop in their cards is also standard procedure. To "seed" the flow of cards you should drop in a few at the start of the event (noting what they are). Some people are hesitant to be the first card in the bowl.

You can also offer a "drawing" at your booth to give away a certificate good for $200 toward your next event. You should always set a time frame for the certificate to expire. This protects you from being blindsided by an event of this type during "peak" seasons. To follow up on the cards, most office stores now have software and business card scanners that will automatically enter the data on the card into a mailing label database. This could save you from hours of data entry. Investigate the prices of these tools versus the number of trade shows you plan to work.

Body and sole

Consider your comfort. Prior to the event invest in some well-padded insoles for your shoes. Eight hours on a concrete floor can wreck your back. Bottled water in a small ice chest, Tic-Tacs, and a booth substitute around lunchtime are also good to have if you work alone.

A standard pre-event procedure is hitting the cleaners with your tux. Most clients want to see the "package" prior to purchase. While at the show, act in accordance with this professional image. Since trade shows typically charge a lot for booth space, your "neighbors" will frown on hearing distorted dance music blaring in the booth next-door. It's a case of selling yourself and your services. Look like you're ready to perform. "Be" your company. And be prepared for a positive response. Make sure you have instant access to your schedule at the event itself. You'd be surprised how many contracts can be signed "on site."

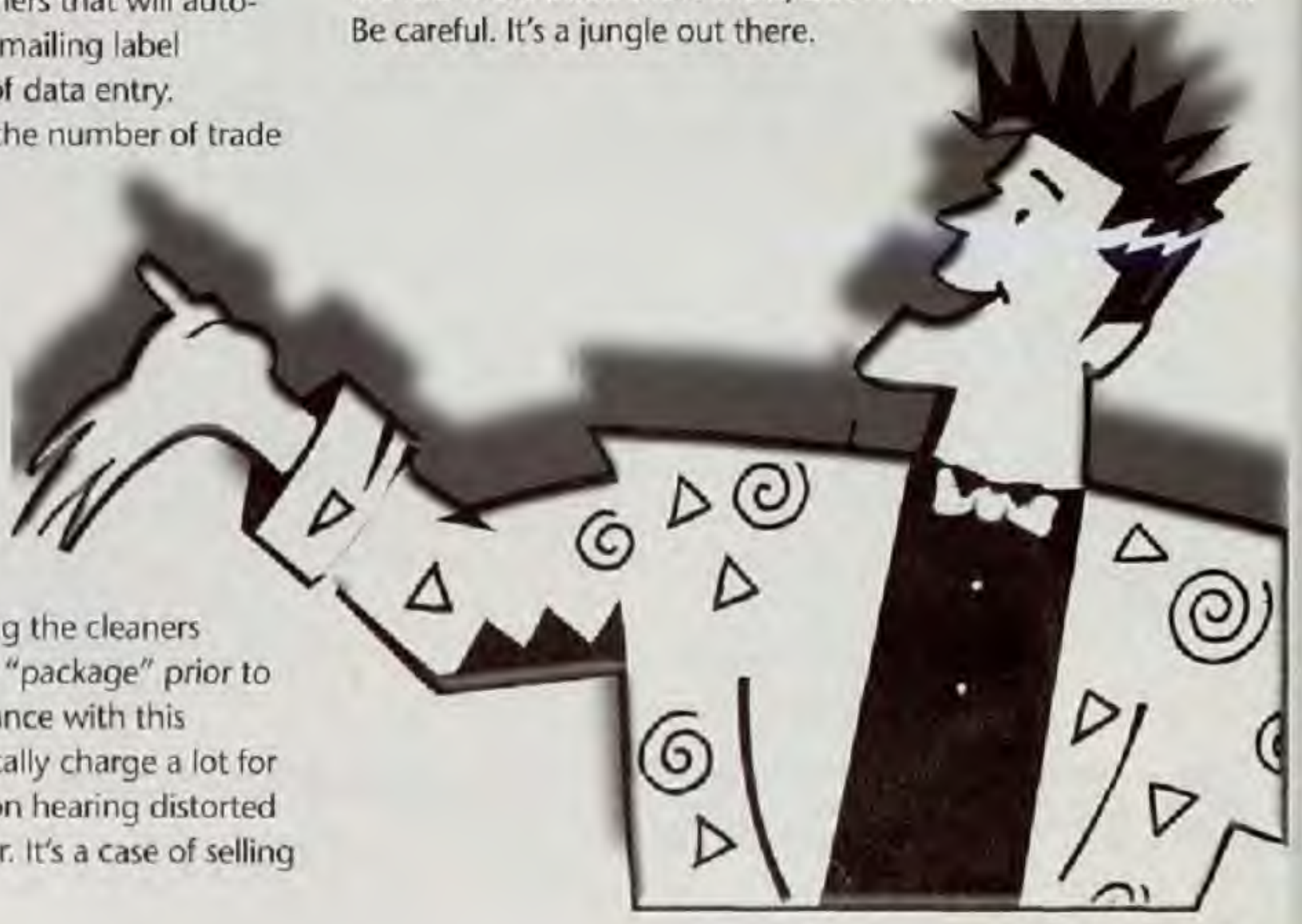
Because inquiring minds want to know

Another trick is to set up early enough to go to every booth prior to the opening of the event itself. Pick up a card and literature from every other exhibitor, even if they are competitors, while dropping off some of yours. The business card is the most cost-effective method of advertising. Research how other companies are advertising themselves on their literature and flyers. You can learn something from the best and worst of your competitors and "complimentary vendors." DJ referrals come from florists, videographers, facilities, A-V rental companies, and corporate clients, to name a few.

At the event, do not ever sit down. Face your prospective client and smile continuously. Looking like you are having fun is contagious. If you can't fill their requested date because of a schedule conflict, offer to "help them out" by offering an alternative DJ. Make sure you get information from these people so that you can follow up with a note (and two more business cards). This note should say, "We're sorry that we were unable to work with you on your event. Please let us plan in advance to provide the entertainment for your next event." Good manners can actually book an event.

The inside track

One of my favorite tricks is to meet the event promoter and offer my services as an MC in exchange for booth space. At one show I have been able to tie into the house sound, play background jazz, announce drawing winners at the other booths, and get my name in all of the event's advertising. I co-design their drawing forms for prizes at the other booths, making sure that my name and company are mentioned along with my location at the show. This ensures that everyone exhibiting knows who I am and where I can be found. Go ahead—try some of these ideas. There are lots more trade show tricks, but I'll save some for next time. Be careful. It's a jungle out there.



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Would You Hire This DJ?

By R.A. Lindquist

Our decision is final... there will be no recounts

If you've been a Mobile Beat *reader for any length of time, you know that every year we put out the call for DJs to send us their business cards. We then put all the cards in a big box and go through the exhaustive (yeah, right) task of selecting the best three or four cards from a variety of categories. It's never been a contest per se, but more a way of honoring those DJ companies who put extra time and effort into their business card marketing. Most importantly, we have found that our annual business card feature has become a greatly appreciated way of sharing ideas.*

A little history

This whole business card thing started in 1990. Very early on in the history of *Mobile Beat*, we discovered that virtually every subscription card arrived with a business card attached. Some of the cards were very cool, while others were in great need of direction ("sucked" would not be too strong a term). Impressed with the number of cards we received, we began putting them in large frames and displaying them in the lobby here at One Mobile Beat Tower. Later, we began displaying the cards in the magazine. Over the years, we have received tens of thousands of business cards. While it's true that some DJs send us a small bundle of identical cards (they must think it's a drawing), it's still a lot of cards. Each year the cards have gotten more professional and impressive.

As the cards have improved, we have had to change our selection criteria. For example, not long ago, we had a special category for self-designed, computer-to-printer cards. At that time, any card made with a typical color printer was easily spotted by the low quality of the image and the perforated edges. Now, technology has made it possible for anyone to design and print a card that looks as good as one from a professional print house.

We have also seen a definitely positive change in the graphics DJs are choosing. It's with great satisfaction that we can report that this year, we did not receive a single card with any hokey DJ clip art. It is a better world.

This year's best

With the blurring of the lines between the categories of the past, this year, we decided the shortest route to the best cards was to ask our panel of judges to choose ten DJs they would call based on their cards. Here were their choices, in random order.

Five fun guys

Dave Gilbert of PartyTime DJs sent us one of the best photo cards we've seen to date. Using a photo on a business card opens the door to all sorts of problems. You need to make the photo large enough to be seen without a magnifying glass, while still having space for important contact information. Dave answered this challenge by leaving off the address and concentrating on his company's image. The photo well illustrates that his company has the bases covered.

While the front man in the photo could be the poster boy for Interactive DJs Anonymous, the other four display varying degrees of conservatism. The photo tells us that PartyTime is a medium sized company with a professional image. If two DJs are required for the job, or if one is out of commission, Dave's got the coverage, and that goes a long way toward establishing a feeling of confidence with a prospective client. The text is almost secondary, but supports the main points of interactivity and versatility. The phone number and URL are easy to find in the upper right corner. And, keeping in mind that some residents of Palm Beach County, Florida may mistake this for Pat Buchanan's business card, "DJ's" is displayed in big white 1/2-inch-high letters in the lower left corner.

Sign of the times

While we're on the topic of photo cards, we must show you the one DJ Peace (a.k.a. Mark Thomas) uses. Few DJs we know have taken image marketing to the point that Mark has. He has, in fact, become the icon of his own business. The name of the company, Awesome Entertainment, is secondary to the fact that when you call his number, you get DJ Peace. We don't know how much time was actually spent planning and staging the photo on this card, but by Madison Avenue standards, it's a winner. In almost caricature-like fashion, it tells the client "If you want your party to go a level never before seen on this planet, just give me a call." The Awesome Entertainment logo at the top almost tones down the attitude expressed in the photo. To keep the front clean of distracting text, Mark moved all the contact information to the back where his phone numbers (toll-free included) pop out in red type.

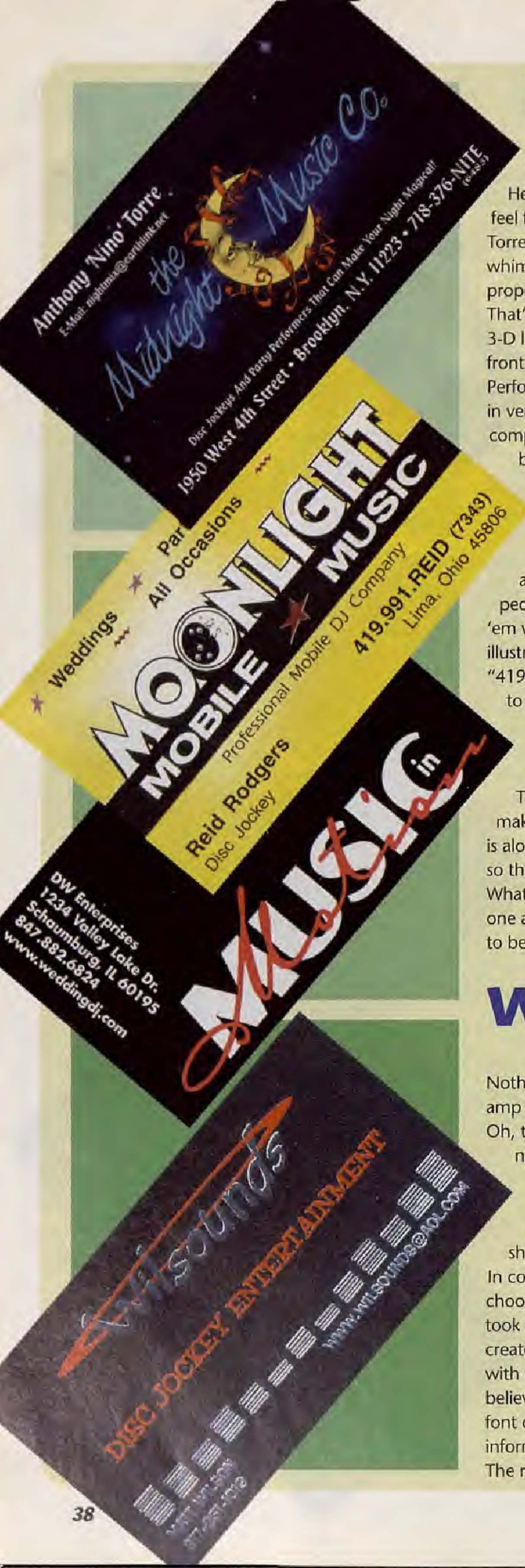
The original spark for the DJ Peace identity was lit when Prince changed his name to an unpronounceable symbol and became the "The Artist Formerly Known As..." Mark humorously borrowed the theme by becoming "The DJ Formerly Known As Mark Thomas." It was a clever way to utilize current music events in marketing, and while that's an old story now, Mark has continued to build the image of a service that's hip, trendy and ready to propel any party.

The award goes to...

The next card was submitted by Heather Davis of Oakdale, California. What caught our attention here was the surrealistic graphic on the face of the card. It appears to be a retro style microphone suspended in something akin to a Flash Gordon signature model Coleman camping lantern. Taking a closer look, it becomes apparent that this is a computer rendering of a new millennium trophy. Therefore, we must assume (as prospective clients) that Heather is an award-winning new millennium DJ. Typically, we shy away from illustrations that don't quickly and concisely speak of what the business is all about. The reason this one works is that it has a certain mystery to it that draws the viewer in. While gazing at the graphic, you find that Heather's name and Sound Express, the name of her company, becomes subliminally etched in your mind. Judging by the fact that the stock is little thinner than what a print house would use for business cards, we assume that Heather had these done on a high quality laser printer. The company's address and contact information is clearly displayed on the flip side. It's a very good card, and while the graphic is a little heady and far reaching, we bet it works well in California.

CD? What's a CD?

If you're in Chula Vista California and need a DJ who spins vinyl and specializes in Old School, 80's and Disco, call Jerson Andrade. That's what this card says and that's why we like it. It gets right to the point and is unpretentious. Jerson's Web site is prominently displayed on the face along with other appropriate information. The reverse is a repeat of the front graphic sans any text except the JA Disc Jockey logo—a great way to reinforce the name. If your goal is to establish yourself as a specialist in a particular field, Jerson has come up with a great model to work from.



Midnight, moonlight and motion

Here are three cards that, in three different ways, use graphics to create a feel for what the DJ service is offering. The first card, from Anthony "Nino" Torre of Brooklyn, New York, uses romance as a primary selling tool. The whimsical graphic of the crescent moon is a good attention-getter. If not properly done, blue type against a black background can be hard to read. That's not a problem with Nino's card. The colors work well, creating an almost 3-D look. The reversed white type brings all the contact information to the front without diluting the nice graphic. The sell line "Disc Jockeys and Party Performers to make your night magical" has a nice ring. Unfortunately, it is set in very small type and is almost lost. Since enlarging it would put it in eye-competition with the graphic, moving it to the other side might give it needed breathing room.

When placed on a table with all the other cards, Reid Rodgers' card for Moonlight Mobile Music of Lima, Ohio was like a puppy yelping "Pick me, pick me." The choice of colors, fonts, sizes and selling points all work well together. Note that everything is expressed as either a single word or a short "bullet." Like billboards along a highway, very few people actually read business cards. The best way to get remembered is to hit 'em with several quick shots. It may not be poetic, but it works, and Reid's card illustrates this well. "Weddings • Parties • Dances" – "Moonlight Music" – "419-991-REID." There's everything we need to know, plus the name of our DJ to boot.

The card sent in by Music in Motion, outside of Chicago, is a terrific model for DJs who do a lot of bridal fairs. The logo is elegant in its simplicity, and the card is barren of anything but contact information. The designer has placed the words "DJ Service" along the top edge to make it easy to find in a stack or business card organizer, and the Web address is along the bottom edge. There's no name on the card, but the back is blank so that any DJ from the company can hand write their name as necessary. What really brings life to this card is the carefully considered use of black with one additional special color. Here is proof that great looking cards don't have to be really expensive.

What's in a name?

Nothing, not even carrying your gear up five flights of stairs only to have your amp quit mid-gig, is worse than trying to settle on a name for your business. Oh, the secrets we could tell about cards we've tossed out simply because the name chosen for the business was either inappropriate, or just didn't make sense. We've seen everything from cards with a graphic of a mushroom cloud (We can make your next party a real bomb) to hand-lettered cards decorated with those little shiny stickers that come a thousand to a sheet at the dollar store.

In comparison, this card from Matt Wilson was rather refreshing. Rather than choose a moniker for his business that could be trite, corny or overused, he took a sensible route. By using a modification of his own last name, Matt created a nice tie between himself and his business priorities. His custom logo with the red circle and the representation of an LED bar graph lead us to believe that sound quality is of high regard. Above the contact information, font choices and graphics give the card a fresh look. He's kept the contact information to the bare essentials: name, phone, and Web site. We like that. The reverse is unprinted, allowing additional space for notations.

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Looks like fun

One of the ways in which a lot of cards fall flat is that they try to say too much. If you are going to use a graphic in your design, it must be there for a reason. A good graphic should eliminate the need for anything other than your contact information. This card from Jammin' DJs in Lansing, Michigan is a perfect example. One glance at the design and you know instantly that this is a service that offers an above-average level of excitement. The word "Jammin" seems to be moving right across the background with sound. It's a very clean design, but there's a lot going on. The contact and web information is easy find and the company name has been reinforced in the phone numbers. Good ideas all the way around.

What else is there?

Boff's Entertainment Service in Gibsonia, PA employs over twenty-five DJs. Along with their DJ service, Greg Boff and his wife are also the area planners for Taylor Reunion Services of Dallas, Texas. As a result, they not only score the typical mobile mix of receptions and parties, they also have a direct connection to the class reunion market. This opens the door for them to book hotel space and provide the decorations as well as the DJ. In addition, the Boffs run a professional video service that lists, among its many services, video duplications, editing and insurances. "So," you ask, "Greg's company is successful...is that why you picked his card?" No, because it's a reminder that all the flashy graphics and space age materials in the world can't replace a little common sense marketing savvy and a simple sell line. One side of the card is for the video service, the other for the DJ operations. The look is strictly "pre PC," with raised red type on white card stock. In comparison to some of the other cards on these pages, it's an almost retro look. But, when someone in this Pittsburgh suburb needs a DJ, a video service or is booking a reunion, they know to call Boff's. Their card says they provide the right DJ and the best music for any occasion. Isn't that what your clients are telling you they want?

Special Editor's Choice:

Each year, we get a few cards that break the mold. This year, Steve Uman sent us this "out-of-the-box" creation. By using inexpensive black ink on colored stock, Steve has created a card that few people can easily throw away. After all, it's a free ticket! There's plenty of text on the card, most of which is there to work with the theme. A clever idea and worth a round of applause for Steve.

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If your dream is to create a DJ business that provides you a paycheck whether you play a gig every weekend or not, then this is for you. By freeing up your weekend responsibilities, you put yourself in a better position to oversee your staff on the weekends, and function more creatively during the week. Where do you start? The best way is to look for new markets that your competition is presently ignoring. In many areas of the country, DJs are finding the corporate world is filled with profitable opportunities that can bring you in touch with a treasure trove of...

Corporate Cash

Are you leaving money on the table?

By Anthony B. Barthel

The shocking truth: every week companies spend millions of dollars renting the same wonderful equipment you have right in your storage area. So what is it doing just sitting there when it could be making you more money? There is a surprising amount of money up for grabs in the sound reinforcement and equipment rental market and much of this business occurs during the week when your equipment is idle. While you may not want to or simply can't rent your systems to other DJs on the weekend, there are a lot of week-day events where folks are looking for nothing more than a well-functioning public address (PA) system to address their fellow employees or guests of the company. Typically, you need only a good amp, two speakers, small mixer and a mic or two.

During the week many large companies host meetings and conferences in their own facilities and at hotels. In a recent discussion with a catering professional who refers my company, I explained that she could also refer us for this type of weekday work. She likes our service partially because our equipment hasn't ever broken down during an event, but she had never considered that the same equipment would be just as reliable during the week. Your challenge in looking for weekday work is to get those who refer you to call you for this week-day work as well. Hotels bank on the conference business for their bottom line, and that's another avenue of service that can help the DJ as well.

Where's the Work?

There are many avenues for finding weekday P.A. work. One of the best ways is to contact the banquet professionals who already refer you and explain this new service, detailing what you can do for them during the week. Hotels can often fill-in on items such as podiums and projectors, but their house sound systems usually leave much to be desired.

It may also benefit you to contact a local chamber of commerce and offer to trade a membership for performing at their mixers. Most chambers conduct monthly mixers for their members, and don't own PA equipment. If you provide music and announcements for this group, suddenly you're marketing yourself every month in front of a large group of business professionals. If they need a DJ for their next

when it comes to live sound, be direct.

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Retail price: $579

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- 225 watts/channel (4 ohms)
- Weight: 25.3 lbs.

Retail price: $679

Direct Price: $469

E-8

A perfect amp for general live sound reinforcement and fixed installations.

- 450 watts/channel (4 ohms)
- Weight: 32.8 lbs.

Retail price: $949

Direct Price: $659

E-12

High power amplification for use with full-range or multi-amplified systems.

- 650 watts/channel (4 ohms)
- Weight: 35 lbs.

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- 8 ohms impedance
- Weight: 48.4 lbs.

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Direct Price: $349

Pf-115

- 2-way operation: 15" woofer and 2" titanium-diaphragm compression driver with 1" exit
- 600 watts program power handling
- 8 ohms impedance
- Weight: 61.6 lbs.

Retail price: $549

Direct Price: $379

Pf-183

- 3-way operation: 18" LF cone speaker, 8" mid cone speaker, 2" titanium-diaphragm compression driver with 1" exit
- 700 watts program power handling
- 8 ohms impedance
- Weight: 91 lbs.

Retail price: $699

Direct Price: $489

Pf-215

- 2-way operation: two 15" woofers and 2" titanium-diaphragm compression driver with 1" exit
- 1000 watts program power handling
- 4 ohms impedance
- Weight: 90.2 lbs.

Retail price: $749

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function, who do you think they're going to call? Ghostbusters?

If the chamber is progressive and allows you to conduct a short, interactive game at the mixer, suddenly you walk on water. It's amazing the number of your business cards that will disappear, especially since most mixers have no form of entertainment whatsoever. While there is often no pay for doing these mixers, the marketing benefit is priceless. My company can attribute about half of our new business to this one form of marketing. We do three chamber mixers per month.

The companies we've made contact with at these events have also called us for equipment rentals, PA jobs, press conferences and team building exercises. To reinforce our list of services, we send out a line card with all correspondence. A line card details the products and services that you have to offer. While 95 percent of these cards get tossed, the few that don't turn into very profitable weekday business. All this work is done during the week and in the area of team building, the pay is higher than some weekend events.

Team Building

In today's world of corporate team building, you can turn many of those party games you've learned at the Mobile Beat shows into weekday opportunities. Activities where you utilize teams are a perfect match for corporate team building events.

To market these games, devise a list of your games, possibly with some pictures or other supporting material. If you have a video of the team-building exercises you do, so much the better. The Directors of Human Resources at most larger companies are always looking for fun and different ways to conduct team building and those events are usually done during the week.

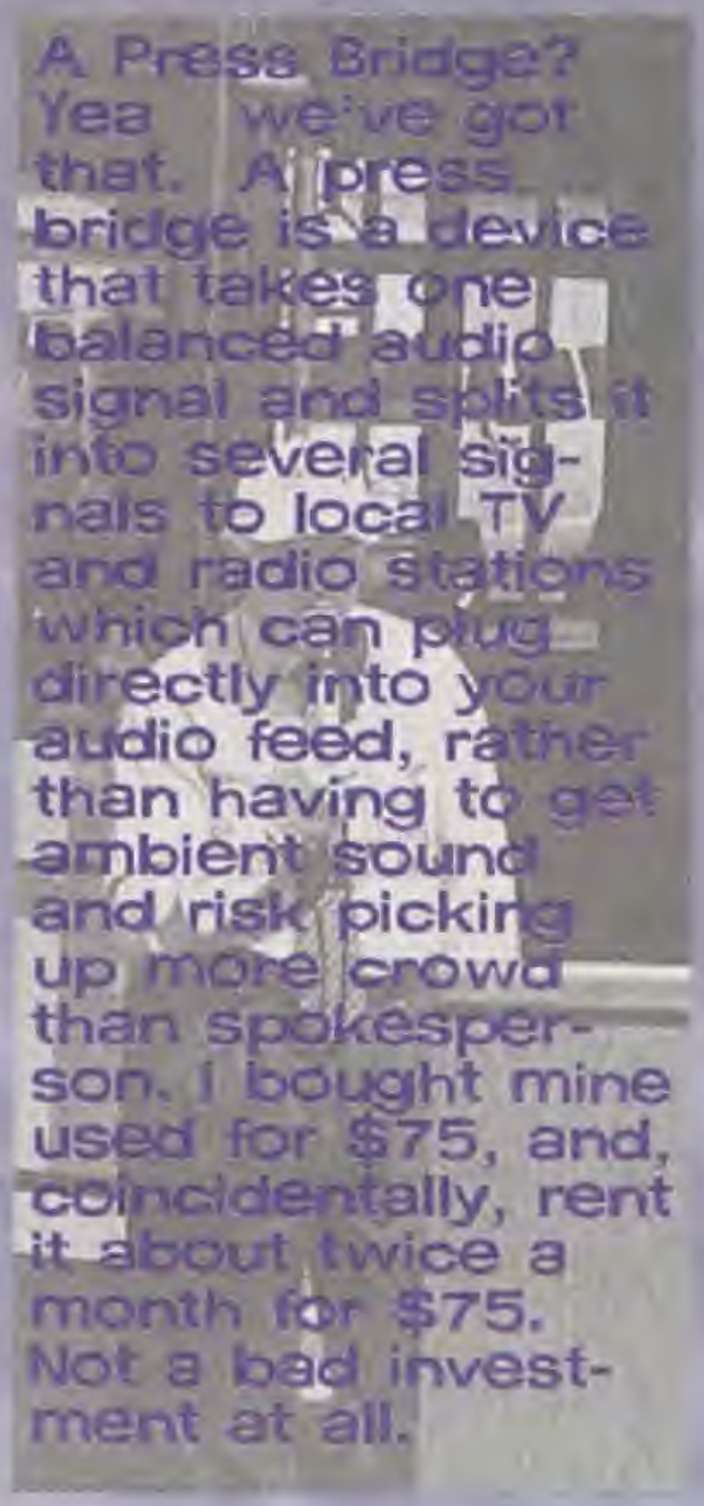
Don't feel compelled to charge them any less than you would for a weekend party – most large corporations have substantial budgets and doing team building is the current corporate buzz. Recently, we conducted a two-hour team building event based on a television game show and charged $3,500–and that's just the tip of the iceberg. It included lights, three DJ/MC professionals and a gigantic sound system.

Press Conferences

Another good source of business is press conferences. These are events where the company wants to get their message across to the working media. Often these are held at the company, or at a location where something newsworthy is happening. The people who host this type of event are usually media-savvy companies, such as Internet startups, new housing developments and big companies with a message to get across. The person to contact for this type of event is the director of communications or marketing.

For a really dramatic press conference we have rented intelligent lighting, a podium, press bridge, wireless microphones and a six-speaker sound system for two hours at the same rate as a high-energy party. Yet, the clients main criteria were that the speakers didn't feed back and all the mics worked. Its a lot less work for the same dollar.

Look for large start-up companies, companies that are just getting going or companies that are particularly controversial. Many charitable organizations also generate this type of work. One company that regularly calls us for press conference services usually stipulates that there be enough speaker volume to drown-out protesters, but that's a highly unusual circumstance.


A Press Bridge? Yea we've got that. A press bridge is a device that takes one balanced audio signal and splits it into several signals to local TV and radio stations which can plug directly into your audio feed, rather than having to get ambient sound and risk picking up more crowd than spokesperson. I bought mine used for $75, and, coincidentally, rent it about twice a month for $75. Not a bad investment at all.

What You Might Face

While your existing sound equipment is probably up to the task of many of these events, be forewarned that often these companies are going to want more than just one microphone. I've run into events where the companies want multiple wireless lavalier microphones all functioning at the same time.

Even if your existing sound system has just one mic input, that's no problem. There are local equipment rental specialists who can rent lavalier and other microphones as well as a microphone mixer. Simply plug this mixer into the mic jack on your mixer and you're done!

Getting to know your local audio equipment rental specialists is always a smart idea because they will have all sorts of specialty equipment available that you wouldn't be able to justify owning. If you develop a good working relationship with these companies, often they will offer you a discount and may call upon you now and again to offer you work. Many times, people will rent a sound system from them and not know where to find a great DJ to run it, as well. That's you!

Setting Your Prices

After you've gotten to know your local equipment rental company, ask them for their line card and pricing structure. You'll be surprised how high their prices are. Chances are, for a fully functioning PA system they might be charging $100/hour or more–particularly if there's a sound professional on hand to operate the system. The way my company works is that we go with the systems so we can keep an eye on things while shaking hands and kissing babies to promote the next event.

In most cases, your local sound rental company might charge for a basic sound system, but then charge extra for each additional wireless microphone, for the podium, for the press bridge, etc., etc. Every little item has an additional charge. The bottom line is, the more you can make during the week, the less you have to fight the rest of the crowded DJ community on the weekend. Work the weekends you choose and spend the rest hanging out around the pool!

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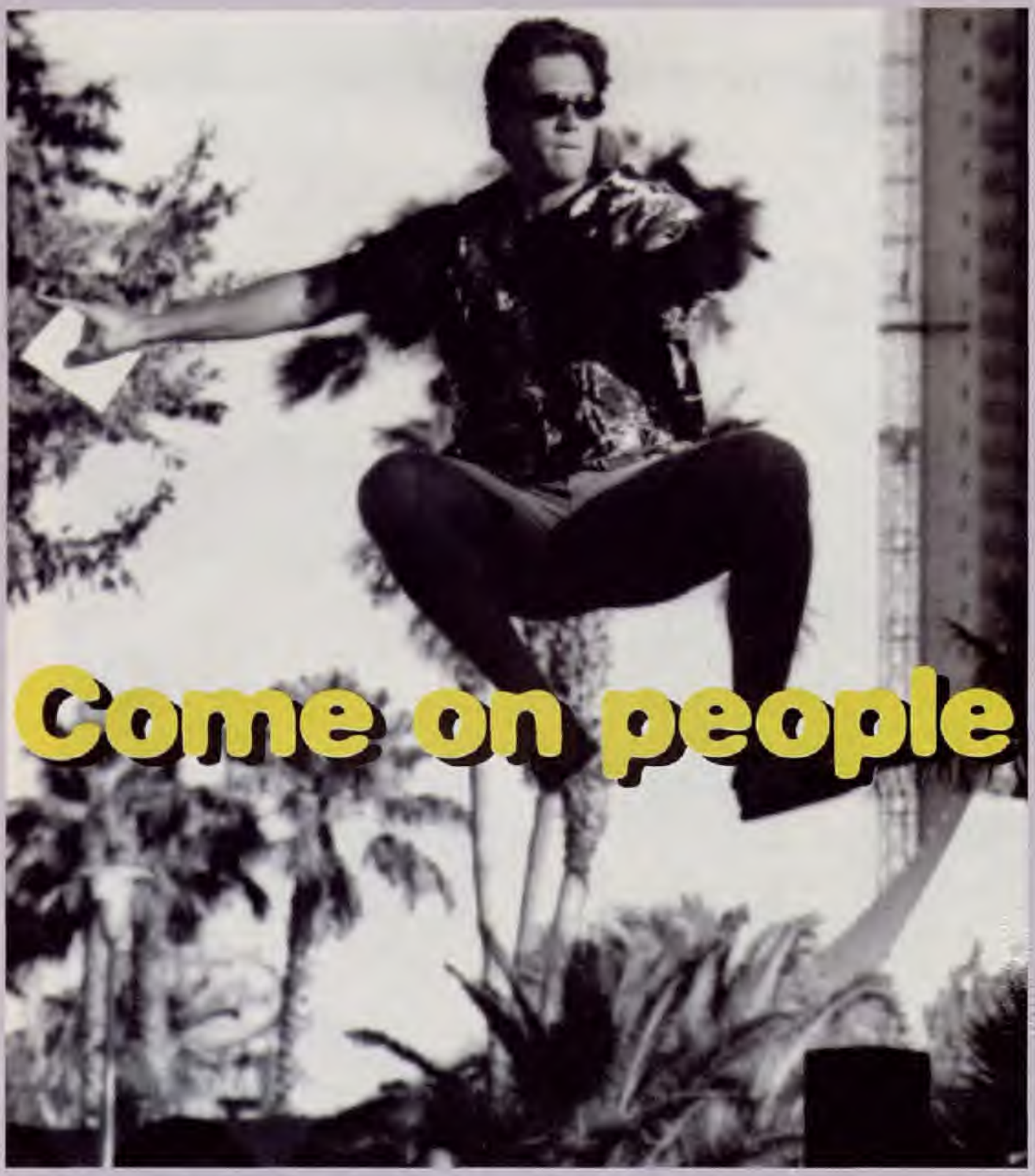

WAKE UP!

functions during the workweek. These situations are perfect for expanding your entertainment services. Meeting warm-up, team building, event entertainment, and post meeting wrap-up entertainment are just a few of the opportunities available through which to expand your business.

By Todd Mitchem

Corporate cash at the next level

It is 6AM on a Tuesday morning. We had been planning this event for a week. Rightfully so, I was a bit taken aback when we received a call for entertainment at 7AM on a weekday. Just like any other show, this one-hour event would have a beginning, middle, and an ending. It did, however, have some special challenges. Looking over the spec sheet, I was pleased that we had actually managed to create a one-hour a show that did not use any music, props, or even a DJ. It was just going to be my partner and myself for a one hour pre-meeting warm-up for one of our largest corporate clients ever, Universal Studios Florida.

As I travel around the United States conducting seminars and speaking to mobile entertainers about interactive skills, I am often surprised to discover that many DJ companies have not yet explored the lucrative world of corporate entertainment, outside of the occasional holiday event or the summer picnic. Your market is possibly overflowing with companies that conduct events, meetings, or a slew of other corporate

What's in the Package?

If this has you excited, and it should, you are ready to take it to another level. You already have a good start for a mailing list with which to build your new client base. Your previous wedding, Bar or Bat Mitzvah, private party, and corporate clients will be the ones you will be sending your new event entertainment options to.

First, you need to think about the packages you want to offer. Try to keep it simple in the beginning. Your inaugural package should offer no more than three options for your new clients. A key item when developing these new event

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The SoundTimes
Volume 1, No1

B-52 BOMBERS WAGE WAR AGAINST WEAK BASS!

B-52's Compact And Powerful New Weapons

B-52 pro-audio has added two models of band-pass subwoofers to their already impressive arsenal. These new weapons allow mobile infantry and B-52 allies to add powerful 18" subwoofers to their sound systems without adding amplifiers and crossovers to the audio system.

The B-52 subwoofers are loaded from within the cabinet, which protects them from physical damage inherent in taking to the battlefields. A 3/4" thick plexi-glass window offers visual contact with the 18" cast-framed subwoofer(s) when engaging the enemy.

B-52 offers both single and dual 18" band-pass models. DJ Shorte of Pittsburg, PA. calls his B-52 BP-18 subwoofer "a mobile DJ's dream ... the B-52 band-pass sub let me drop seriously tight bass without adding another amp and x-over to my system." When asked about their size DJ Jam of Los Angeles explained "that not only are these subs extremely compact, but they're built like tanks."

In the war against weak bass, the new B-52 band-pass weapons are compact, powerful and built for the battlefields.

A Common Weapon: Uncommon Power And Force

The B-52 SR-18S is one of the most commonly used weapons in the war against weak bass. The SR-18S is powerful, has deep tight bass and is extremely cost effective.

What makes the SR-18S different from the enemies' weapons is its specially designed 18" subwoofer. The B-52 18-180S is a dedicated subwoofer that offers tremendous power handling and will only play low frequencies even when connected to a full-range signal.

There is nothing worse than having your subwoofer fail in the midst of a heated battle against weak bass. That's why the B-52 18-180S utilizes a virtually fire retardant 3" polyamide voice coil, a cast aluminum frame and a 180 ounce magnet structure.

B-52 SH-18X Folded Horn Subwoofer Leads Attack

The SH-18X folded-horn subwoofer has weak bass running for the hills. The unique folded-horn design provides long throw, allowing the low frequencies to reach a far greater distance than any of the enemies' weapons.

Reports from the battlefields indicate that even when standing 80 feet away from the B-52 SH-18X, it still feels like you are being hit by a nuclear blast.

B-52's main competitor uses a 18" subwoofer with a 3" voice coil subwoofer on their most popular weapon, which results in weak bass, while the B-52 SH-18X utilizes a powerful, 4" polyamide voice coil. When comparing sound, *Music Magic Entertainment*'s Daniel Sherwood, of Bremerton, WA. explains that "instead of the blap, blap, blap I was used to from my old subs, B-52 finally gave me a true deep, tight thump that I always wanted... my B-52 subs attacked that really deep stuff and spit back into the crowd like I just could not believe. My old subs just couldn't take it, they would puke, clip and sound like crap but the B-52 subs seemed to want more".

B-52 Now Recruiting

B-52 Pro-Audio invites all mobile entertainers,club owners and bass addicts to join in the war against weak bass. To enhance your arsenal contact your local dealer or B-52 headquarters at 800-344-4ETI. You can also check out our website at B-52PRO.com or e-mail us at eticorp@earthlink.net

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open "Custom" option. This option has no set price and leaves both you and the client some flexibility. Building an event from scratch, while fun and profitable, takes a great deal of time, effort and creativity. To get a head start on this, look over your mailing list and begin to break out the specific occupations and companies of those past clients.

Your event packages need to be versatile, and adaptable. For instance, if you have created an option for a meeting warm-up, then you need to be flexible enough to adapt that exercise to different styles of meetings. Unlike weddings, where the format is similar in form and structure, corporate weekday events need to be customized to fit the particular product, theme, and style of a company. The more you can customize these particular events the more value they will have to your clients.

As you develop your packages, determine which events and situations you want to seek first. Research your market by calling a few companies in your area and asking what types of things they do and what you can show them in the way of new, fun entertainment for those situations. Most likely, when you speak to a company for the first time, the person who can answer these questions or at least direct you to the correct person is the Human Resource Manager.

This step will definitely aid you in determining specifically what corporate clients in your area are in need of in the way of new forms of entertainment. This should help you decide which target situations you will initially develop. This also serves to open a dialogue with potential clients.

Plugging in the variables

Now that you have your style of event, you need to put together the packages surrounding these events. I apply different criteria to every event I develop. Once the criteria are in place I can plug in the different specific variables from the organization for which I am developing the event. My general criteria for corporate events are:

—Will I need or be permitted to bring equipment?
—Determine the time that I am needed to perform.
—In my performance, what does the corporation want me to accomplish?
—Specific activity, contest, or interactive element
—Added company information about products, or personnel
—How will I begin the event?
—How will I end the event?

This checklist will aid you in developing any style corporate event. For our discussion I will apply these criteria to the Pre-Meeting Warm-Up Event, and utilize the Universal Studios example.

PRE-MEETING WARM-UP

• **Equipment:** For this particular event they provided the microphones and a technician to operate them. Frequently, meetings will be in a small room or conference area, thus P.A. equipment may not be necessary. I have performed over 150 meeting warm-up events in my career and I have used equipment on only about 20% of the meetings.

• **Time:** The Universal meeting warm-up lasted for one hour. Most meeting warm-ups will last about one hour. However, they could have you there for up to 2 hours and may ask you to close out the meeting as well. More time equals increased value, and added elements equal more value as well.

• **What to accomplish:** With the Universal Studios event, the executives simply wanted us to excite and energize the audience. I needed to create an activity that would include several members of the audience in an interactive forum. Because the company did not have many specific goals for the performance other than to energize, it gave us a tremendous amount of freedom when developing an exercise.

• **Specific Activity:** For this specific event we started by creating a "scene", much like in a film or television show. I brought up several members of the audience and explained that they would be creating a scene like in one of Universal's movies. For this scene, we would be depicting a beach rescue and would need a lifeguard, drowning victim, and several screaming witnesses. I then instructed the remaining members of the audience how to create the soundtrack which included them humming the theme from *Hawaii Five-O*. This all consumed considerable time as I had to set it up and explain everything. My partner was the casting director and I was the director. The activity involved everyone and created a great deal of humor as well as energy.

• **Customized for the client.** In this example, I worked around the fact that Universal made films and television shows. You can also add any elements or specifics about a company's products, staff, sales goals, previous meetings, etc.

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• **How To Begin:** For a meeting warm-up, introduce yourself and then welcome everybody. Your dialogue must convey your intention. For instance, my meeting warm up usually contains the following line: "I have been brought here today to make sure none of you fall asleep during the meeting. Right now I need everyone to turn to the person on your left and say, Wake Up!" This reinforces that I am in charge and that I expect them to be active participants in my warm-up. Also, notice that I have kept my instruction very specific. This is important, as you don't want people to apply their own interpretation to your instructions.

Todd Mitchem

• **How To End:** Using the Universal Studios example, I chose to end with a great deal of energy and vocal action. The client needed their group to be extremely energized; therefore I had the entire audience clapping and humming the *Hawaii Five-O* theme again as I reintroduced the cast. I ended by having everyone turn to the person on their right this time and yell out, "I'm awake now!"

Offering corporate entertainment is an excellent way to expand your business. With these events you can create your own spin on each situation. The value begins to go up the more you customize each event. You should never limit yourself with a set price. Set your beginning price at an amount that your market can handle. Typically, I charge anywhere from five hundred to three thousand dollars for a one or two hour show, and that is without equipment. Each situation and market is different, and you should adjust your starting price accordingly. Always tell your prospective corporate clients that each of your packages has a beginning price and it goes up based on the level of customization.

This untapped market is primed and waiting to be harvested by the Mobile Entertainers of the world. For your business to truly grow you need to open your options to the corporate entertainment market. Just remember to be flexible, and have fun. The time to take it to another level is now!

Todd Mitchem conducts seminar/workshops to help you better your interactive skills including creating your own interactive routines, better microphone skills, and will be speaking at the Mobile Beat show in Las Vegas (February 20-22, 2001).You can also now purchase his interactive seminar on video by visiting his website at www.mitcheminteractive.com.

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Weekday Money Mania

By Randy Mueller

Seeing GameShow Mania in action at the Mobile Beat DJ shows in Vegas, really peaked my interest. I was really curious as to what this idea could do for my weekday business. What finally pushed me to purchase the system were the recommendations of GSM users.

In speaking with other DJ service operators on the DJ Cruise last March, I heard a lot about the incredible potential for increased profit and fun at my events. When our GSM system arrived, we hit the ground running. Two days later, we were scheduled to do the biggest meeting and event planners trade show for the Portland market. After locking ourselves in the warehouse for a day, and using our employees as mock contestants, we were ready. The trade show was a smash success, and our booth was voted the best booth at the show!

GameShow Mania can easily be added to an existing DJ service, but that isn't why I bought it. There are 168 hours in a week, and we typically only DJ about sixteen of those. Our mission is to utilize this system to make money during the other 150+ hours. So far, two out of every three events we've booked for GSM have been weekday events. Between the gameshow setup, and the dedicated sound gear to support it (such as a wireless headset mic and Mackie powered speakers) we have spent around $7,000.

During the first 30 days that we have offered the system, we've booked GSM sales of over $3,000. That means our investment has been nearly halfway paid off in just one month!

From high school assemblies ($400 for 30 minutes), to holiday parties ($1,000 for 2 hours, no DJ, just GSM), to overnight graduation parties ($2,000 for DJ, GSM, and Karaoke), anything is possible. Our "rack-rate" standard price is $1,600 for a stand-alone Gameshow Mania event. Right now, we're currently running an introductory "discount rate" of $1,300 for the first year we have GSM in operation. We also offer a "wholesale" rate of $1,000 to all the local party planners, event coordinators, and local inflatable game operators. They, in turn, resell our services for profitas long as they agree to obey a Minimum Advertised Price of $1,300. As a point of reference, our 5-hour DJ package costs $450, which is typical in the Portland, Oregon, market.

More good news is that we are just starting to tap into the corporate training/teambuilding activity market! A fellow GSM operator recently booked it for three weekdays (two hour performances each day) at $800/day, or $2,400 total.

We are actively marketing to local colleges, offering GSM as a lunch-time entertainment activity for their students. The best part of it all is that I can now afford to take an occasional Saturday night off and go out, or just relax at home–just like the rest of the world!

An Invitation to Easy Money...

To many DJs, the expressions "add-on" and "up-sell" refer mainly to the extra lights or party toys that they can get many clients to add to their bookings. Another option, however, for those of you who want to add income but not extra labor, is to sell invitations. Many of you have already discovered this gold mine, but if you haven't, here's a brief overview of how it's done.

When you're booking a wedding reception, this is an opportunity to help the couple get ahead in their planning for their big day. Since they usually book a DJ long before buying invitations (typically three months beforehand), this is your chance to offer them an extra service. Include promotional info on your invitation offerings with your brochures. Four months before their wedding day you can also send a promotional postcard inviting them to take a look at your selection

The invitation printers that you work with will provide attractive albums to help you present their options to your clients. Resist the urge to make suggestions; the couple will know what they like when they find it. When ordering, double and triple check the text to avoid costly mistakes.

As an added convenience, you can also offer accessories such as napkins, place cards, guest books, unity candles, garters, aisle runners, and many more necessary items...and the Web makes it even easier.

Carlson Craft, a company well known among DJs who offer additional services to brides, has just made it even easier to sell invitations. Their new *cceasy* program allows you to be a Carlson Craft dealer through your Web site, with a minimum of effort. Either link to the *cceasy* site or have Carlson Craft create and host a site for you. Your customers can then access all the latest designs in wedding invitations and announcements, bridal accessories and more, all from the comfort of home. Carlson Craft will set up, maintain and help you market your site, all for a minimal set-up fee and a $20 per month hosting fee. Check out the following demo sites: www.wedding.cceasy.com,www.social.cceasy.com, www.business.cceasy.com. Further info is available at 800-328-1782 ext. 2410. Contact Carlson Craft at PO Box 8700, N. Mankato, MN 56002, Tel: 800-292-9207, www.carlsoncraft.com

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In Pursuit of the Perfect Party

A Gallant quest to give the people what they want

One of the definitions of the word "gallant," found in Webster's desk dictionary, is "polite and attentive to women; chivalrous." Coincidentally, Michael Gallant (accent on second syllable) of Perfect Parties in Saugus, Massachusetts, got his start as a DJ by being attentive to women—almost a thousand young women, to be more precise. He attended an all-male high school that put on monthly dances. These socials attracted hundreds of young ladies from other schools who wanted to mix with the young men. Mike became the DJ for these events while only a freshman. Talk about a dream job!

Inflatable Moonwalk!

Racing toward success

That was nine years ago. Since then, Mike's journey from that high school dance floor to owning his own DJ business has had some interesting twists. Following high school, he moved to Milwaukee, Wisconsin, to pursue his dream of becoming an Olympic speedskater. For three years, leading up to the 1998 Olympic trials, he trained for eight hours a day, six days a week under Olympic medallist Dianne Holumn. While in Milwaukee he also started working for a Mobile DJ company that introduced him to all types of functions, including weddings, anniversaries and more.

While not ending up at the Olympics, Mike learned a lot about self-discipline, sacrifice and chasing after dreams, lessons he has applied to his current enterprise. After the trials, he returned home to Boston and started his company, Perfect Parties. The name reflects Mike's goal of creating a complete entertainment experience for his clients, no matter what their situation. "I wanted to be a DJ company that was unique and that would offer one-stop shopping for all of my customers' entertainment needs." The Perfect Parties philosophy is to give the customer as many options as possible, allowing them to precisely tailor the entertainment to fit their event.

Yes, we have that

Perfect Parties offers a veritable smorgasbord of entertainment possibilities, including inflatables, intelligent lighting, party props, confetti cannons, skits, dancers, and even a new black light show. Partiers can go crazy with moonwalks, sumo wrestling suits, gladiator jousts and obstacle courses. Especially for school parties, the company provides cotton candy, face painting, and a temporary tattoo artist, if requested. Mike says the positive feedback that he has gotten about all these options confirms that this buffet of entertainment is creating many satisfied customers. Functions ranging from proms to corporate team-building sessions to fairs have all been settings for many of these fun-generators.

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M•800 *800 watts @ 4 ohms bridged • Constant directivity horn EQ/Air EQ • 1/4" & 5-way binding post outputs*

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"Best equipment in its price range." *M.P., New Brunswick, NJ*

"1400i is a real work-horse." *A.S., Winter Park, FL*

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"Very dependable equipment." *J.C., Osage City, KS*

"Great features and ability to interconnect with other amps without an external crossover." *D.M., Colorado Springs, CO*

"In Jamaica we suffer from low voltage when playing at various dance halls. M•2600 stands up to low voltages and still sounds good." *P.S., May Pen, Jamaica*

"Sensational sound… crisp highs and powerful lows." *V.A., Auburn, PA*

"Great features and price." *S.S., Arab, AL*

"The 2600 is by far the best amp I've had for my lows. I am considering more Mackie amps since I tri-amp." *D.C., Calument, MI*

"I thank your M•1400i. Amp looks good, also it works great." *K.S., Providence, RI*

"Plugging it into my system is the best way to check out a piece of gear so I borrowed an M•1400i from a friend. Ten seconds was all it took to hear the difference. Nice lows and dynamic range." *D.H., Port Townsend, WA*

"Bought it because it was the best and most powerful for the money." *E.P., Trenton, MI*

"Lots of quality power for the price." *E.W., Janesville, IA*

"Great amp with clean useable power. Love the multile input connectors." *J.C., Aurora, CO*

"Everything I needed in a power amplifier — reliable, powerful, built-in crossover." *C.C. Alexandria, VA*

"This amp is amazing. What clean power." *J.A., Mankato, MN*

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"I spend 4-5 nights a week setting up and breaking down in clubs. Mackie amps are tuff stuff and don't let me down." *M.C., Zephychiles, FL*

M•1400i: *1400 watts @ 4 ohms bridged • Constant directivity horn EQ/Air EQ • 18dB/oct. subwoofer crossover with 2 selectable frequencies • 1/4" jacks and 5-way binding post outputs • Forced-air T-design cooling*

M•2600: *2600 watts @ 4 ohms bridged • 24dB/oct. subwoofer crossover with 3 selectable frequencies • XLR thru outputs have selectable full-range, & crossover low /high outputs*

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Mike is careful to make a clear distinction, however, between his enterprise and so-called "carnival companies." His staff makes sure that all the equipment is well cared for, and that the events, while being exciting and hands-on, still maintain that touch of tasteful sparkle and polish. "What has made this approach to entertainment successful is the professionalism that we offer. We send professional and personable staff members to all of our functions. While we offer a lot of options, we still pay attention to all of the details." Perfect Parties is a single system operation, but with eight people involved with the DJ side and fifteen working on the inflatables.

Building up, reaching out

In the interest of the continued the growth of Perfect Parties, and with an eye toward future expansion, Mike is currently pursuing a degree in business management at Merrimack College. He has also kept his company oriented toward giving back to the community as well. The company provided volunteer performances for the local millennium celebration. It has been involved with numerous events for charitable organizations, including the Special Olympics and the American Cancer Society Walk for Life, just to mention a couple.

Mike Gallant's experiences have made him thankful for the opportunities he has had and totally dedicated to giving his customers his all. "My most rewarding event was one that we did last summer for the Special Olympics. We played for over 3,000 special Olympic athletes and they just loved to party. It was very emotional and rewarding to see how happy our music and interaction could make these children. It also helped me realize how fortunate I was to have been such a healthy speedskater."

Perfect Parties Paraphernalia

JBL Eon speakers (non-powered)
Carver PM1400 amp
Denon 2500F CD player
Gemini Platinum Series mixer
BBE Sonic Maximizer
Shure wireless mics
15-foot crank up lighting stand
2 MBT Trackscans
2 Club Scanners,
2 Roto Gobos
strobe lights
8 par cans
2 Avengers
mirror ball
fog machine

Service area: North Shore region of Massachusetts
Typical 4-hour rate: $999 - 1,500
Average 4-hour DJ rate for area: $750

Alone, the SRM450 Active SR speaker kicks serious butt. With our new SRS1500 Active Subwoofer, it violates strategic arms limitation treaties.

SRM450. *Actions. Accurates.*

SPM100 Pole not included, but then you probably knew that already.

SRS1500. *Stomps YoRumps Actives.*

Our SRM450 has re-defined compact active speaker sound quality. Now the first 2-way system accurate enough to be called a monitor is joined by the bone-shaking SRS1500 Active Subwoofer.

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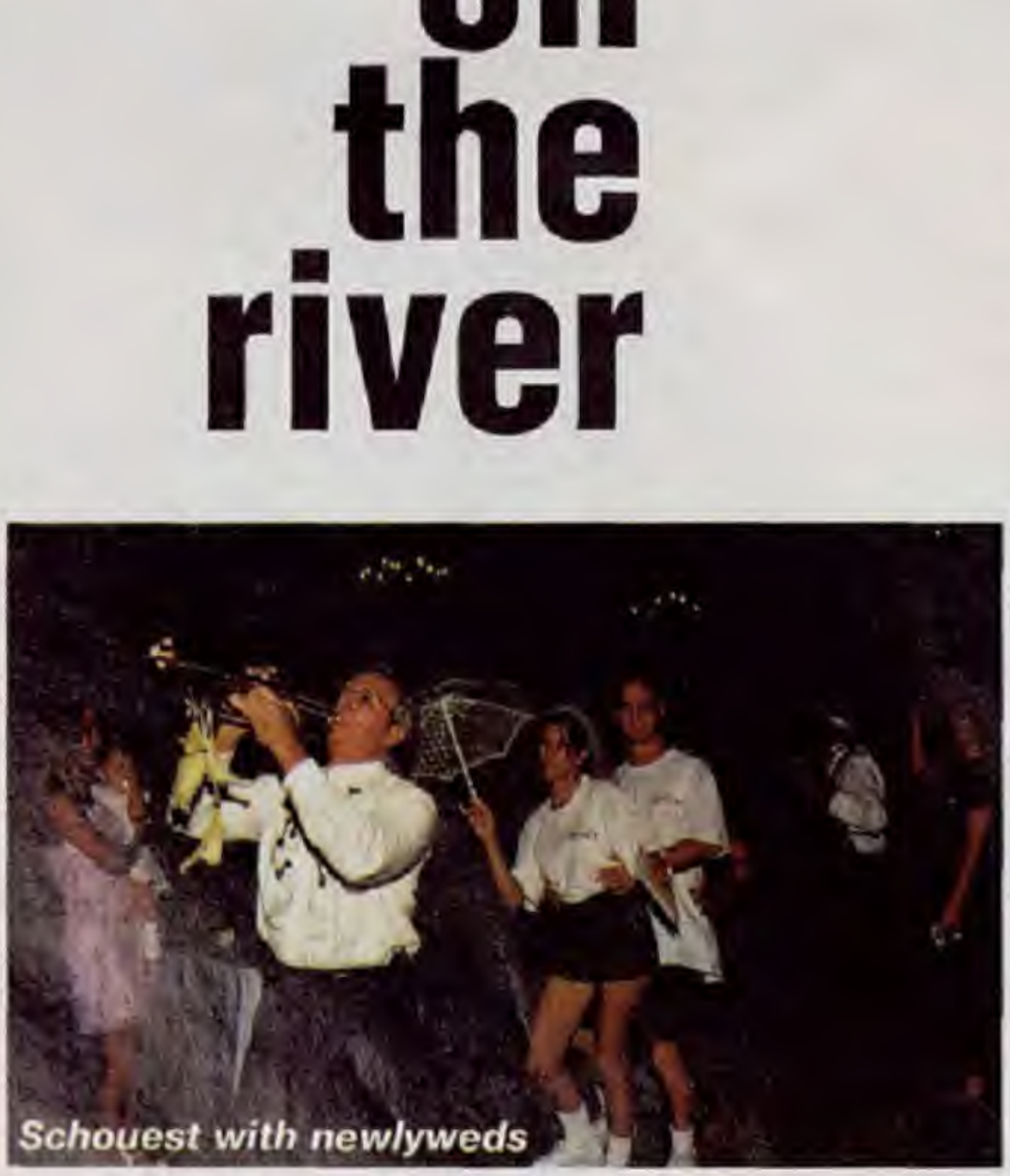
Good times are rolling on the river

Rockin' Ron brings the fun, Big Easy style.


Schouest with newlyweds

About ten years ago, Ronnie Schouest made a decision that many other musicians before and after him have made. He decided to become a DJ. This decision can be a matter of dollars and cents (you get a bigger cut when it's only you playing the gig), or simply that working with a band involves too many ego clashes or slacker band members. Most people who make the switch draw a clear line between their DJ and music performance worlds.

Follow the Music Man

For DJ Rockin' Ron, this usual list does not apply. One of his band members, namely his son, was in demand to play with other groups (including such notable New

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Mobile Beat DJ ALLSTARS

Dance Lessons

Orleans icons as the Neville Brothers). Ronnie encouraged his son to go where his career would lead him. He then bought some CD players and embarked in a new musical direction. Ron has taken his musical skills, in particular his trumpet playing, and integrated them into his DJ world quite seamlessly. It was a natural thing to do, considering his location in New Orleans, Louisiana.

A major part of a typical wedding reception for Ron involves leading a dance to a Mardi Gras tune called "The Second Line." "It's traditional in New Orleans to do this dance at the end of the wedding reception or party," Ron explains. "The bride and groom and guests form a line, waving handkerchiefs and decorated umbrellas in the air while I'm leading them around the room playing my trumpet." More people join in as the line goes around the room, sort of like a conga line, only with a "Mardi Gras" beat. If you're wondering what a Mardi Gras beat is, just think "When the Saints Go Marchin' In," which also works for this dance.

Taking your best shot

This kind of fun interaction is what does it for DJ Rockin' Ron. His goal is to make his audience "as comfortable with me as I am with them." In this way, he gets the crowd loosened up to really have fun. It's a mutual thing for Ron too. "It's a natural high for me to see and hear the crowd having a good time by reacting to what I play and say!"

Ron also seizes the opportunity of being out on the floor with the partiers to capture what he calls "fun shots." When he gets the chance, he whips out his camera and snaps pictures of dancers interacting with each other.

Getting the word out

Ron's high-energy performances do more than just satisfy the appetite for fun you'll find among most residents in the city famous for the country's biggest party. He gets most of his business from personal referrals. The videographers and photographers always get great shots from "The

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Hitting the right note!

Rockin' Ron's Other Instruments

1 QSC PLX3002 amp
1 QSC PLX2402 amp
2 Pioneer PD M640 Cdplayers
1 Denon DN610F CD/ cassette player
1 Peavey 9070 mixer
1 Shure SM-58 hand held mic
1 Shure WH-10 wireless headset
2 Peavey Impulse 500 15"speakers
2 JBL Cabaret Series 18" 3-way speakers
2 Ultimate Support speaker stands

Second Line" dance and often refer Ron. Banquet halls also refer him to their customers, based on their good experiences with Ron's style of fun. His one major piece of print advertising is in the *New Orleans Wedding Guide.*

And of course, in a Mobile Beat business card issue, we should mention Rockin' Ron's unique design. One side shows Ron in action, leading "The Second Line," while a group of "boiled crayfish" is also dancing along. The other side is a bit more subdued, but no less colorful, and is geared toward the more formal event.

Rolling on

Ron's primary goal is to establish himself as the most popular "fun-loving" professional Mobile DJ in the metro New Orleans area. His logic is simple: "It would mean everyone who uses my services is enjoying what I do for them and is recommending me to others, which increases my business, and thus I make more money." Ron consistently charges more than the average for his market, which is centered in New Orleans, but extends west to Houston, Texas and east into Alabama. He has no plans to add any other members to his one-man team. "If you want something done right..."

You know the rest.

For DJ Rockin' Ron, the right attitude is the most important part of his show. "My motto is 'let the good times roll' and everyone I play for knows that is exactly what happens—the good times *do* roll. People can see I love music and making people happy. Most of us just need a spark of enthusiasm to light our fire, and I'm that spark."

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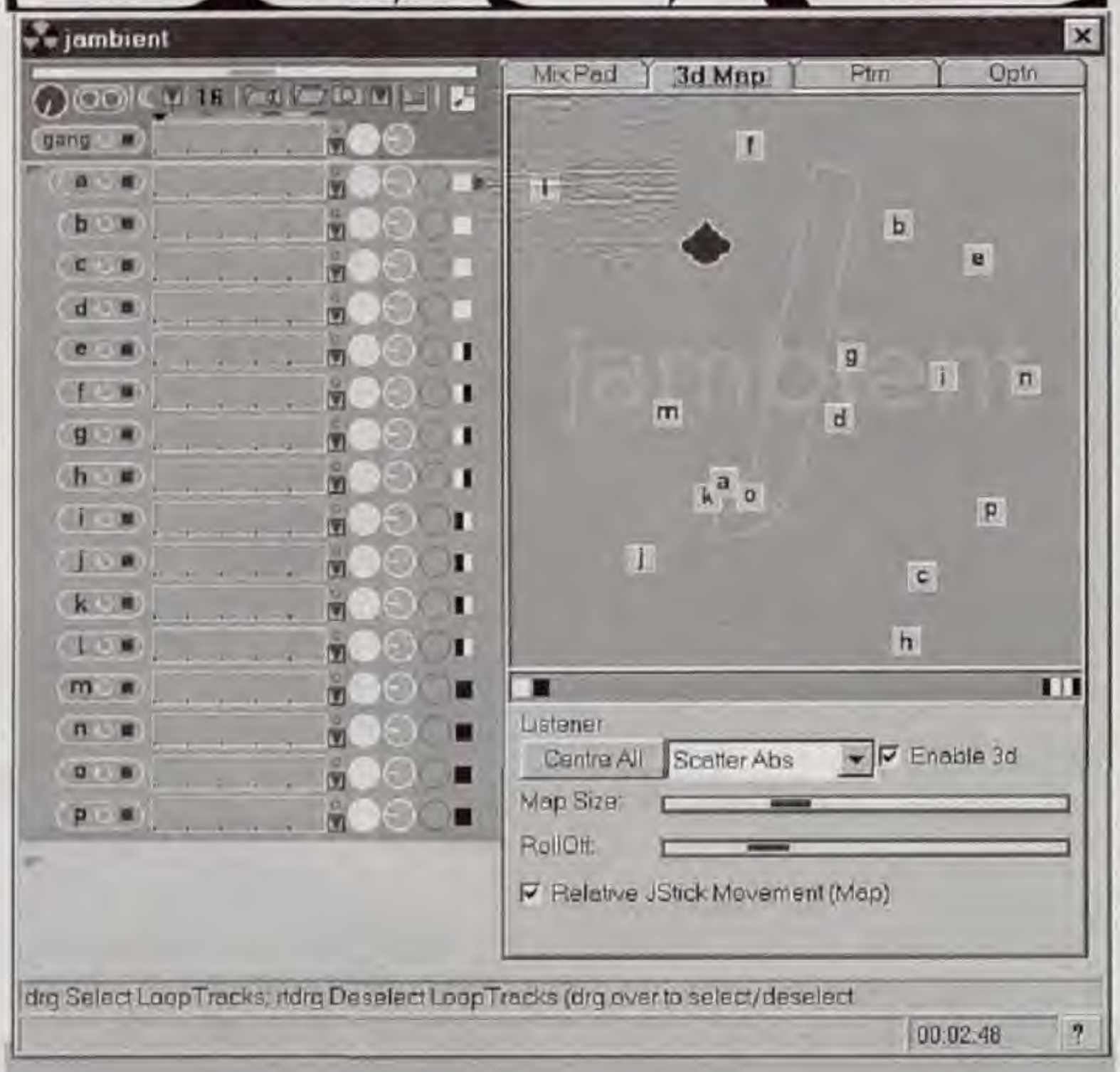

Grab a stick and get into the game

Just in time for the holidays, Jambient.com, a software company from the Great White North, where many a white Christmas has originated, introduced the world's first joystick-driven sample-based software mixer. The result of three years of development by David Morris and Daniel Donaldson, *Jambient* promises to change many ideas about how computers, DJs and sampled music work together.

"Jambient is a new instrument. It allows players to improvise —along with turntablists, musicians and other live performers —in ways that were difficult or impossible before," says Dan Donaldson, interface architect and graphic designer. "Everyone has their own take on it, but DJs and musicians who have seen it and tried it have been blown away."

Moving targets

Jambient is based on a mixer that allows users to instantly load up to sixteen wave-format samples. Volume, pitch and pan are independently controllable for each sample. What sets Jambient apart from other software is its use of the joystick or other game controller to allow even greater manipulation of pitch, pan and volume simultaneously for all sixteen samples.

The joystick also lets players fly through sound sources arranged in space. "This has to be heard live to be believed," says James Paterson, known to the Toronto music community as Earmap, and a Jambient beta tester. "The 3-D sounds are totally compelling."

"Jambient allows real improvisation and performance to take place. It's not just about putting samples together beforehand and playing them later: it's about responding live to the audience, and getting into your jam with the joystick in ways that are otherwise impossible."

Players can find wave files for their mixes all over the Web and on sample CDs. Jambient also supports a "jump" file format that allows players to easily exchange "jams."

The finer points of the game

Jambient uses the same Microsoft Direct-X gaming platform that drives hundreds of immersive, shoot 'em up, driving and flying computer games. This makes it likely that most computer-owning DJs and musicians will already have everything they need to begin playing Jambient as soon as they download it. Others can download the support files for free from Microsoft. For added creative possibilities, this application also allows programmers to create scripts that control its behavior.

The program is available for download from the Jambient Web site at www.jambient.com. Registerable, non-time out versions cost $50 in US funds. Jambient.com is based in Toronto, Ontario, Canada, and can be reached at 416-603-3309.

JAMBIENT SYSTEM REQUIREMENTS

Operating Systems:
Win95, 98 or 2000; DirectX 7.0a or higher must be installed.

Memory:
32MB or higher recommended. Will work with 16MB.

Processor:
Pentium 133 minimum. Higher speed recommended.

Soundcard:
Soundcard with support for 3-D audio recommended, such as Sound Blaster Live! Jambient's performance will be enhanced if your soundcard supports DirectX via hardware and drivers.

Joystick:
Not required, but highly recommended. It makes all the difference, since Jambient gives you the ability to sculpt sound and move in sonic space using the joystick.

For more details check out www.jambient.com.

Independence

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Put Down Your Pencils and Party

It's a mix of Hip Hop, Reggae, Bass, Dancehall, Progressive House and Import that drives the crowd at the Off Campus Pub

The Pub's sound stable includes two Technics 1200 turntables, a Rane MP22 Mixer, QSC power amps and JBL speakers.

By David Kreiner

If you're looking for a good time in northern Orange County California, take a drive out to the Cal State Fullerton campus. But the party's not on campus. It's next door, at the Off Campus Pub, where brewskis have been sliding down the bar since 1994. And while the Off Campus Pub may seem a bit inconspicuous, it's not lacking in recognition. Pub owner Brian Fairley says the club was voted one of the top 100 college bars in the U.S. by Playboy Magazine in 1996. "We are always getting rave reviews in the Orange County Register for having one of the top patios to hang out on!" The club/restaurant is open seven nights a week with a full menu, live music, DJs, dancing, pool tables and 20 TV's, including multiple big screens with satellite feeds for all sporting events.

Team Work

At the Off Campus Pub, the management, DJs and the staff work together in creating events that will pack the place. Their Karaoke Tuesdays have been around for six years. Reggae Wednesdays have also been a long term success. As you would expect, they are very involved with all of the college's activities.

Thursday night is legendary as the big party night. DJ Kevin Scott has been engineering this party for over five years. It's the combination of college people and drink specials that drive the night. Kevin focuses on lots of Hip Hop and House music. The live bands focus on Alternative Rock music. Friday nights are also very popular with the 21 to 35 crowd.

Kevin is tightly tied to radio promotions and working with vendors to bring new promotions into the club. As for nightly drink specials, Kevin and the bar manager decide what to feature each night. "Most of our current promotions are already successful, says Kevin, "So we usually only concentrate on seasonal promotions. Our biggest current promotion is 'Never a Cover Charge!' I am also responsible for booking all the bands and DJs and anything that relates to the entertainment side of the club." Kevin's web site (www.djkevinscott.net) features some of the very inventive hot mixes and blends that he utilizes during his nightly sets.

All eyes forward

Fernando Avalos joins the crew as the Saturday night party

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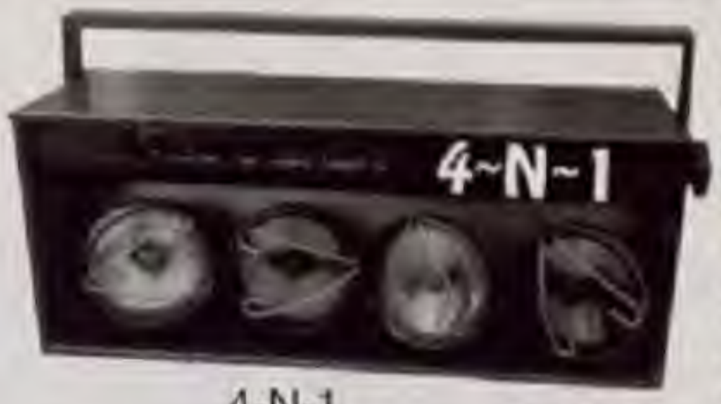

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MAX-BCD-F115-1530F-515
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DJ guru, playing a large variety of musical styles including Hip Hop, Reggae, Bass, Dancehall, Progressive House and Import music. Since the bands play all Rock, he stays focused on the big dance and Hip Hop hits. "We are primarily a vinyl oriented club and the crowd loves to watch us spin and scratch," says Fernando. "Live vinyl mixing is a very visual form of entertainment and it really builds the crowd's energy. Instead of a guy just pushing buttons, we can create a lot of visual energy and entertain the crowd."

As for where he feels the club mix is heading, Fernando predicts more European imports and electronic music as well as Rock and Hip Hop blends from bands such as Limp Bizkit, Korn and others. "I do scratch work and percussion for a local band called "Slapbak" and this marriage of Rock and Hip Hop is huge and it will only get bigger." For each gig, Fernando brings in his own sampler, mixer, drum machine and uses them as instruments. "I play along with all the bands that perform and the audience loves the exchange between us."

As for vinyl, Kevin says that all the current House and Progressive Import music is mostly available only on vinyl. "It seems to be a much easier format to get to the DJs and is much quicker than CDs to press and distribute. Most club DJs only want vinyl. It is pretty boring to go to a club and see a DJ pushing buttons on a CD player. It is much more entertaining to watch a DJ mix and scratch since it's a much more powerful visual."

Speaking as to the trends in music, it's Kevin's opinion that everything is moving more toward Hip Hop and House and away from Disco and '80s. "There is not much music in the 110 to 120 BPM range any more. There are extremes of musical styles and no middle ground like there was 7-10 years ago. The younger crowd likes down tempo or high energy music. We never play teen music like N'Sync, Britney, Backstreet Boys, or Christina."

The Off Campus Pub website, www.offcampuspub.com, includes a monthly calendar of events, employee pictures, catering division, hours of operation, bands, special events, full menu listings and more.

David Kreiner is the owner of The Source DJ Music Supply and is also a nightclub consultant.

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COMPUTERIZED DJ

Send it Off in a Letter

Be e-smart when broadcasting your message to the masses

By Reid Goldsborough

If you're online, you've undoubtedly received "spam"—unsolicited, untargeted bulk e-mail; typically ads for illegal "make money fast" pyramid schemes, pornographic pay Web sites, quack healthcare remedies, or other come-ons of interest only to the gullible or desperate.

Whew! Throw that stuff in the trash!

Spam, which conjures up images of fatty, low-cost luncheon meat and Monty Python skits, is reviled by nearly everyone, the most notable exceptions being the marketers who must manage to snag at least a few unwitting victims to make their seamy endeavors seem worthwhile.

Unlike postal junk mail, spam places most of the cost burden on recipients and the larger infrastructure. That's why it has long been a violation of Internet norms, and why respectable businesses refrain from it. Spam has been the focus of court cases that have been hugely expensive for spamsters caught in the act. It is also the subject of proposed legislation for federal control.

You might think, therefore, that e-mail is the last tool you should use for marketing and public relations. Not necessarily.

Ask and ye shall receive

By using e-mail, organizations can reach out to prospects and other organizations, while individuals can reach out to the media, all without incurring the wrath of those they are trying to influence.

You just have to know what you're doing.

With e-mail marketing, the golden rule is receiving permission. You need recipients' permission to use their e-mail in-boxes.

You can do this yourself by offering visitors to your Web site the option of receiving e-mailings from you. To entice people to receive, and continue to receive your commercial messages, you should provide useful noncommercial content along with your marketing material.

Another option is to contract with an "opt-in" bulk e-mail company. Opt-in companies compile lists of people who have opted to receive e-mail about specific types of products or services. These companies will rent their lists to you or carry out an entire marketing campaign for you.

PostMasterDirect.com (www.postmasterdirect.com) is the largest opt-in service, with more than 3,000 lists, covering categories from accounting to woodworking. It creates its lists from visitors to Web sites it has partnered with, such as CNET and CBS Sportsline. It charges 10 to 30 cents per name, which includes e-mail delivery, with a $1,000 minimum.

Breaking news

You can also use e-mail to get publicity through newspapers, magazines, radio, and television, whether it's about your company's new product or a development involving your school, nonprofit organization, or community.

Just as with advertising-oriented e-mail, you have to be careful with public relations e-mail. Many journalists are already overwhelmed with e-mail from readers, sources, colleagues, and spamsters. The trick here is to send your e-mail only to those journalists who can use it and to design it for their purposes.

Write a descriptive subject header, not just "Press Release." Be clear in the first paragraph of your message about what you're announcing and why people should care. Use plain, rather than formatted text or e-mail attachments. Do not follow up an e-mailed press release with a phone call asking if it has been received.

Matchmaker, matchmaker make me a match

Though it can be time-consuming, the best way to compile a list of journalists' e-mail addresses is manually. A number of companies can provide lists for you which you can search through for journalists covering your area. The best low-cost option is Direct Contact Newswire, at www.owt.com/dircon. This service used to rent out its lists of journalists' e-mail addresses, but stopped after receiving complaints that too many messages journalists received were poorly targeted and irrelevant. Now, Direct Contact Newswire handles the entire process for you, including choosing the most relevant media targets. The cost is 10 cents per name with a $50 minimum. The service can also send press releases by fax and even write the release for you.

The best high-end option is Bacon's MediaSource, at www.bacons.com. This is a list of comprehensive information about 65,000 media outlets and 450,000 editorial contacts, 75 percent of which have e-mail addresses. You can rent the list through Bacon's Web site, where it's updated daily, or on a CD-ROM, which is updated quarterly. The cost for either option is $1,895 for an annual subscription. Bacon's will also carry out an e-mail media campaign for you for 55 cents per name with a $50 minimum.

Using the right tools

Whether you're e-mailing prospects or media targets, you're better off using specialized software rather than your regular e-mail program if you're doing it yourself and contacting more than a couple of dozen recipients. Programs such as MailKing and UnityMail, both available at www.messagemedia.com, automate the process of getting your message out.

With e-mail marketing, the golden rule is receiving permission.

In conclusion, yours truly...

Like other technology, when used properly, e-mail does not have to put a bad taste in your prospects' mouths. Making sure that your message is relevant and getting permission to send recipients your important information will help you reach more clients with a minimum of annoyance. Remember, most people prefer steak to mystery meat.

Reid Goldsborough is a syndicated columnist and author of the book Straight Talk About the Information Superhighway. *He can be reached at reidgold@netaxs.com or http://members.home.net/reidgold.*

Dressing Your Sound for Success

By Dan Walsh

A few gift boxes that might spiff up your sound

It should go without saying that the basis for a good-sounding DJ rig is a combination of top-of-the-line components: CD player, mixer, amp and speakers. Do you really need any other gear if you have the fundamentals in place from the start? The following brief overview should get you thinking about your answer. It is definitely best to use extra signal processing devices only to fine-tune your sound, not to make up for inadequacies. A really cool bow tie will not compensate for a shirt with a dried tomato sauce stain on the collar.

What's in your closet?

Assuming you have a reliable core

set-up in place, there are a number of devices that will help add that final bit of polish to your sound, as well as help smooth out the acoustic problems you will encounter. Equalizers (EQ), enhancers, compressors, reverb/echo units, and multi-effects units offer five possibilities.

An outboard *EQ* can be a valuable tool for tuning your audio output to your room and minimizing feedback. Your mixer will no doubt have at least a few tone controls (high, mid, low), or possibly a seven-band graphic EQ. These are helpful, but a dedicated multi-band EQ can help you really get control. It does this by attenuating (decreasing) or amplifying certain sound frequency ranges or bands. The most useful type for DJ sound is the *graphic EQ*. This type of unit has a row of sliders that lets you control the level of a number of bands (30 or 31 offer the most useful configuration for DJs). Precision of control depends on the size of each band or *bandwidth*, as well as the total number of bands. Bandwidth is expressed in *octaves*, with 1/3 and 2/3 being most preferred for general audio corrections. Another term you'll come across when looking at EQs is *Q*. This refers to the shape of the actual frequency curve that the sliders are affecting. Devices with a *constant-Q* design give you the smoothest control.

More attractive sound

Enhancers can add sparkle to your sound, when used properly. These devices go by different names (BBE Sonic Maximizer, Aphex Aural Exciter, among others) and use different proprietary technologies, but accom-

plish basically the same thing. They take your audio signal, send part of it through a combination of filters and harmonic generators and mix it back into the output. When used sparingly, the result can be improved clarity (clearer vocals or punchier bass) and stereo imaging. What an enhancer will not do is make a cheapo system sound like you paid more than the $199 you spent on it.

Squeezing the signal to fit

If you want to get more control over the *dynamics* or peaks and drops in volume of your sound sources, a *compressor* may be in order. This device takes any sound over a set level or *threshold* and decreases the level by a set amount or *ratio*. If you set your compressor to a 3:1 ratio (the standard for vocals), any signal coming through at 3dB over the threshold will exit the compressor at only 1dB. This allows you to get as much volume as possible out of your program material without letting the peaks damage your speakers.
While recorded music doesn't require the same kind of tailoring as a live band does, compression can still be a useful DJ tool. It can add a smoothness to vocal signals that will make you or maybe your karaoke singers sound better on the mic.

A resounding success?

Understanding *reverb* and *echo* can also help when you have people singing on your system. These are both types of *delay* that can be applied to a signal. Reverb is a random reflection of sound that is added back to the original signal to simulate the ambiences of various sized rooms. When the amount of delay is above 45-50 milliseconds it is perceived as a separate, repeated sound or echo. Dedicated reverb units give you varying amounts of control over delay time, room type, etc., depending on what you're willing to pay.

Once again, moderation is the key in using reverb and echo. You probably won't want to apply reverb to recorded music, since it already contains plenty of signal processing. The room you're playing in will also have it's own built-in reverb. Adding just a tad to vocals can increase depth and sometimes mask intonation problems for the singers. Psychologically, it can help them feel more like they're on a big stage, thereby enhancing their singing experience.

Buttons and bows

A popular way to add a wardrobe of effects to your signal path is to use a multi-effects unit. These generally offer a variety of reverbs and echoes along with effects such as flanging, phase shifting, chorus and pitch shifting. These create different oscillations of sound, resulting in everything from a little increased warmth or fullness (chorus or flanging) to wild, jet-taking-off effects (phase shifting). Such effects are more at home in a techno or hip-hop context where the goal is to transform the music in dramatic fashion.

This has been just a quick peek at the selection of audio accessories available to dress up your sound. Go to your favorite pro audio store to get a better idea of how they can work for you. Another great source of info on how to apply them properly is *The Sound Reinforcement Handbook (2nd Ed.)*, by Gary Davis and Ralph Jones. (Hal Leonard Corp., 1990).

Play Something We Can Dance To, Sonny!

Are you ever too old to shake, rattle and roll!?

By Jay Maxwell

Old people don't party. The Surgeon General has warned that it is dangerous for anyone past retirement age to dance, since the chance of breaking a leg from a fall is too risky. Retirement parties, 50th anniversary receptions and retirement community socials would never consider hiring a DJ. They always either hire a band, tune the radio to an AM station playing Glenn Miller 24 hours a day, or have Gramps bring out his pristine collection of 78 rpm records. Given the remote chance that you are ever hired to play at an event where the people fondly remember Ronald Reagan as a movie star, you will be bored out of your mind. Be forewarned that no grandparent will dance, but they *will* complain all night long about the music being too loud. This whining is guaranteed to start even before you turn on the amp.

By the way, the above paragraph is a complete LIE!

Young at heart

Thank goodness for the Mobile DJ profession that *everyone* likes to party, including "old" people. Music is good for the soul, and it is the medicine that keeps a person young at heart, regardless of their generation. There are several opportunities for Mobile DJs to explore and create their own niches in the geriatric arena. Lucrative possibilities include retirement parties, World War II and Korean Conflict military reunions, 50th and up wedding anniversary parties, and other senior-oriented organizations.

Assisted-living communities are becoming extremely popular. There, seniors can be quite active and are able to take care of themselves. Everything is provided for them in a secure environment, including meals, lawn care and transportation. With plenty of free time, social involvement is expected and appreciated. Many of the events are scheduled during the weekday when many Mobile DJs are wishing they had something to do.

Chances are

Creating a niche in the retirement realm is actually quite easy. If you currently perform more wedding receptions than any other type of event, ask yourself why that's the case. Although you may advertise in local wedding magazines and participate in bridal fairs, the biggest reason you probably do more weddings is that other people who are planning a wedding have seen you perform. When it is the bride and groom's friends' turn to get married in the near future, they will pick up the phone and call you to book your service, assuming they had a great time at the original party.

At a retirement or 50th wedding anniversary party the same snowball effect can take place. At these parties, the invited guests will include a healthy number of friends who are around the same age. Hopefully, they too will be looking forward to retirement or celebrating their golden anniversary in a year or two. Seeing and hearing is believing, and once they see what a great show you put on, they too will call to book your services. Before you know it, playing at retirement functions will rival your wedding bookings.

Get a job

There are many other ways to get started playing shows at mature gatherings. One is to contact local VFW or American Legion halls. Chances are, you have played for wedding receptions at these venues and already have a good rapport with the event coordinator. Take the opportunity to tell her that you do a lot more than just wedding receptions and would love to be recommended the next time she hosts a retirement party or military reunion. Also, check with the military bases in your area and send them your business card and information packet to get on their referral list when people book their events at the NCO or Officer's Club. Finally, don't underestimate the potential bookings at retirement facilities. At many retirement and assisted-living communities, the residents are quite active and the social director plans several parties throughout the year: St. Patrick's Day, Halloween, and New Year's Eve, to name just a few.

Unchained melodies

One of the tools you need to convince people to hire you for any event is that you have the music that will satisfy their tastes. If you ask your typical DJ what he would play at a 50th wedding anniversary, he would probably reply "Big Band." That has been the case for years, but it is about to change. Let's do the math (no calculus is necessary): if someone is celebrating their 50th wedding anniversary in 2001, they were married in 1951. Big Band music was hip in the 1930s and 40s. Rock and Roll music became the rage starting in 1955. At a retirement party, if someone is 65, the music he grew up listening to on the radio in the 1950s was Elvis Presley, Jerry Lee Lewis, and Sam Cooke. So, in the next few years, there will be a major transition in what DJs will typically play at these events.

This installment of *PSWCDT* includes three song lists. One is a traditional list of classic Big Band and Vocalists that are extremely well known and danceable. These songs would need to be mixed in with what I call the "Ageless Party Pleasers." Even if some guests haven't danced for years, they WILL want to do the Hokey Pokey or the Bunny Hop or some other group dance. The 50th and up Anniversary Party list includes some sentimental favorites that express long and lasting love. Several of these are newer songs but the lyrics are so appropriate for the occasion that many clients will choose from this list.

Memories are made of this

Finally, make sure that you ask for a song list at least several weeks before the event and bring along the requested music. For an anniversary party, find out if the "bride and groom" had a special song for their first dance. If so, find that song at all costs. Also, ask if they have a favorite artist or group and if they want to dance to a particular special anniversary song. If they want suggestions for an appropriate selection, please refer them to the lists below. And lastly, remember to bring all the Frank Sinatra CDs you can find. The Chairman of the Board really rocks the house.

Ageless Party Pleasers

1	Hokey Pokey	Ray Anthony
2	Chicken Dance	Emeralds
3	Electric Slide	Marcia Griffiths
4	Let's Twist Again	Chubby Checker
5	Under The Boardwalk	Drifters
6	New York, New York	Frank Sinatra
7	Swing The Mood	Jive Bunny
8	Macarena	Los Del Rio
9	The Twist	Chubby Checker
10	Kansas City	Wilbert Harris
11	The Stroll	Diamonds
12	Mustang Sally	Wilson Pickett
13	My Girl	Temptations
14	Wanderer	Dion
15	Twistin' The Night Away	Sam Cooke
16	Bunny Hop	Ray Anthony
17	Loco-Motion	Little Eva
18	Mack The Knife	Bobby Darin
19	Jailhouse Rock	Elvis Presley
20	Stagger Lee	Lloyd Price

50th and Up Anniversary Party

1	Through The Years	Kenny Rogers
2	Anniversay Waltz	Eddie Howard
3	Look At Us	Vince Gill
4	After All These Years	Anne Cochran
5	Could I Have This Dance	Anne Murray
6	Memories	Elvis Presley
7	Wind Beneath My Wings	Bette Midler
8	What A Wonderful World	Louis Armstrong
9	Endless Love	Lionel Richie & Diana Ross
10	Love Is Here To Stay	Harry Connick Jr.
11	You're Still The One	Shania Twain
12	Unchained Melody	Righteous Brothers
13	It Had To Be You	Harry Connick Jr.
14	Can't Help Falling In Love	Elvis Presley
15	Because You Loved Me	Celine Dion
16	When Your Old Wedding Ring Was New	Cahal Dunne
17	Don't Know Much	Linda Ronstadt
18	Love Of My Life	Jim Brickman & Michael W. Smith
19	Nobody Loves Me Like You	Anne Murray
20	Times Of Your Life	Paul Anka

Big Band / Vocalists

1	In The Mood	Glenn Miller
2	Crazy	Patsy Cline
3	Tennessee Waltz	Patti Page
4	Unforgettable	Nat King Cole
5	Stardust	Benny Goodman
6	Moon River	Andy Williams
7	As Time Goes By	Johnny Mathis
8	Because Of You	Tony Bennett
9	Chances Are	Johnny Mathis
10	Pennsylvania 6-5000	Glenn Miller
11	Sentimental Journey	Les Brown
12	String Of Pearls	Glenn Miller
13	Sweet Dreams	Patsy Cline
14	Moonlight Serenade	Glenn Miller
15	My Way	Frank Sinatra
16	More	Andy Williams
17	Chattanooga Choo Choo	Glenn Miller
18	Beer Barrel Polka	Lawrence Welk
19	Embraceable You	Sarah Vaughan
20	Georgia On My Mind	Ray Charles
21	I Left My Heart In San Francisco	Tony Bennett
22	The Very Thought Of You	Nat King Cole
23	Let Me Call You Sweetheart	Lawrence Welk
24	Stompin' At The Savoy	Benny Goodman
25	Tuxedo Junction	Glenn Miller
26	All Of Me	Jimmy Dorsey
27	For Sentimental Reasons	Nat King Cole
28	Fly Me To The Moon	Frank Sinatra
29	One O'Clock Jump	Count Basie
30	Strangers In The Night	Frank Sinatra
31	Misty	Johnny Mathis
32	What A Difference A Day Makes	Dinah Washington
33	That's Amore	Dean Martin
34	Summer Wind	Frank Sinatra
35	Begin The Beguine	Artie Shaw
36	Sing, Sing, Sing	Benny Goodman
37	Take The "A" Train	Duke Ellington
38	Opus One	Tommy Dorsey
39	Little Brown Jug	Glenn Miller
40	Boogie Woogie Bugle Boy	Andrews Sisters

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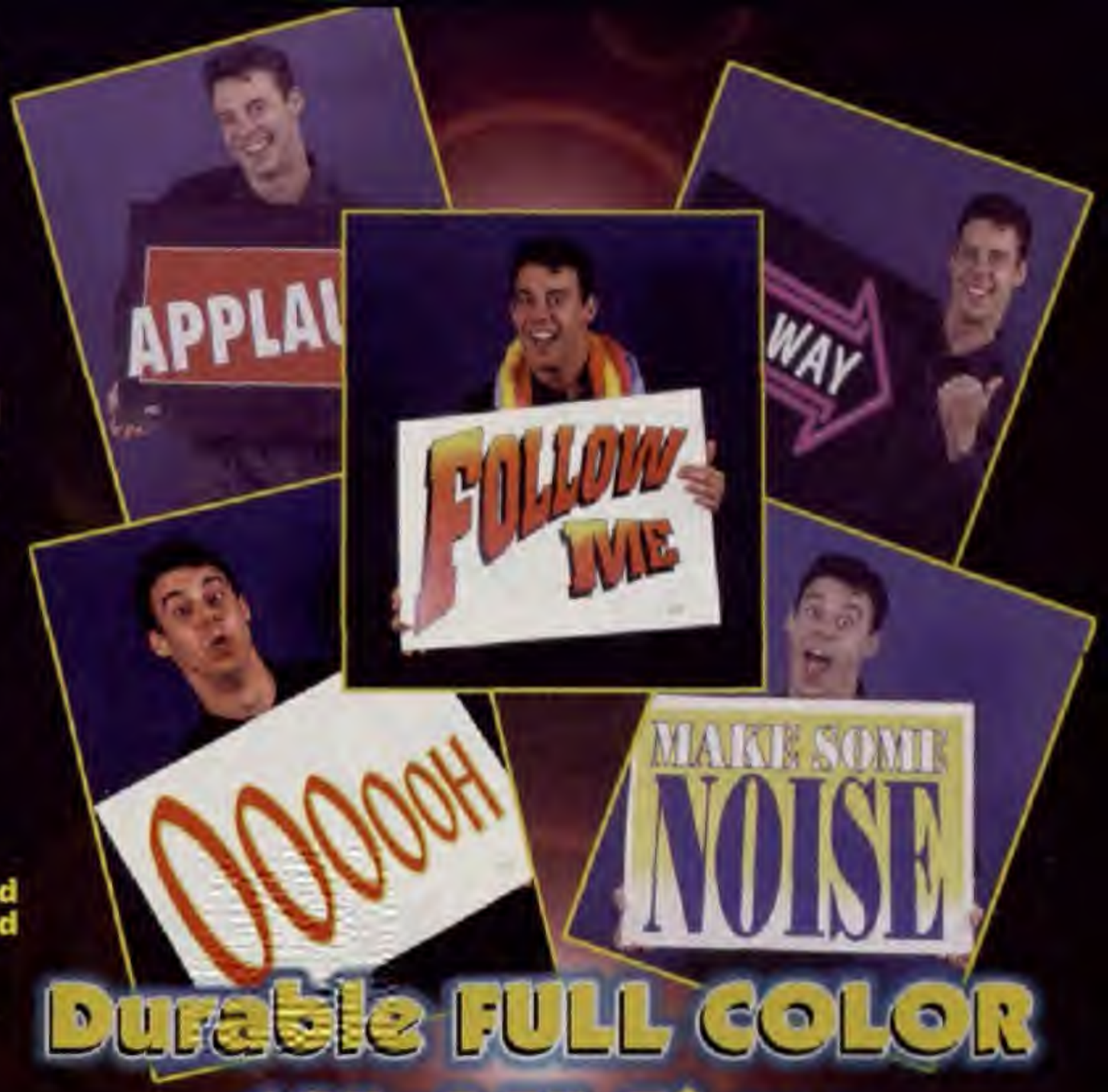

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HEARD THE ONE ABOUT THE DJ WHO...??!!

Polishing Your Image

By Mike Ficher

Mention in passing that you're a mobile DJ and the disclosure is likely to elicit horror stories about your fellow entertainers. "Let me tell you about the DJ who...

...never showed up."
...smoked and drank while he played."
...was an hour late."
...made an inappropriate remark over the microphone."
...wasn't concentrating on the event because he had too many friends around."
...played the music way too loud during dinner."
...seemed to play what he liked rather than what the guests wanted."
...just would not shut up!"

The list goes on and on and on. The willingness to share from those who have had a disappointing experience is an indictment of our profession. But, from the ashes of challenge rises the phoenix of opportunity.

Adjusting your contrast

Assuming you are among the many mobile jocks who are outstanding, conscientious business people, for you, the negative perceptions of potential clients create a unique marketing opportunity. Given that roughly 80% of all mobile jocks are "weekend warriors" or hobbyists, selling your professionalism in an expansive field of part-time laborers is a valuable marketing advantage.

Whether your goal is to build a successful, full-time business or profitable part-time pursuit, if you strive to maintain a professional, business-like image, then market it! Professionalism, and how you define it, may be a critically perceived benefit for clients seeking confidence and competence, particularly if they have experienced one of the aforementioned DJ nightmares.

If you or your company have never been late or missed a gig in your years of service, tell your client. Explain your back-up plan so that they know someone will be there in the unlikely instance of an emergency. This is particularly important if

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you are a single operator. Market your professionalism and willingness to accept responsibility for your portion of the success of the event.

Actions speak louder

Sell against the negative stereotype created by some mobile DJs. Telling your client about your professionalism is a wonderful and, occasionally overlooked marketing tool. But, you need to do more than talk the talk—you need to walk the walk.

Your professionalism comes through even more in how you act than what you say.

- Do you return calls promptly?
- Do you fully disclose your services, operations, and personnel?
- Do you forward written agreements to your clients?
- Do you check in with your client a few days prior to the event just to insure all activities are flowing smoothly?
- Do you dress appropriately for the event?
- Do you exercise discretion in your announcements?
- Do you do what you say you will do?
- Do you have a dedicated business phone line? Fax line? Web site? Pager? All may not be necessary to operate your business, but each pushes your commitment a step further in a positive direction in the eyes of your client.

A Firm Foundation

I know of several successful full-time and part-time entertainers around the nation, who do not have lights, dance instruction skills, game show set-ups, party favors, etc. Yet they execute the basics so well and manage the engagement so effectively that they are in demand constantly.

Getting caught up in the latest entertainment craze (karaoke, game shows, dance instruction, party favors, interactive games) can spike your revenue during the fad phase but to succeed over the long haul you need to do the fundamentals well consistently. Be realistic. Assess your abilities accurately. If you are a solid entertainer, marketing your professionalism in a creative, effective way can set you apart from the competition and help you secure more business.

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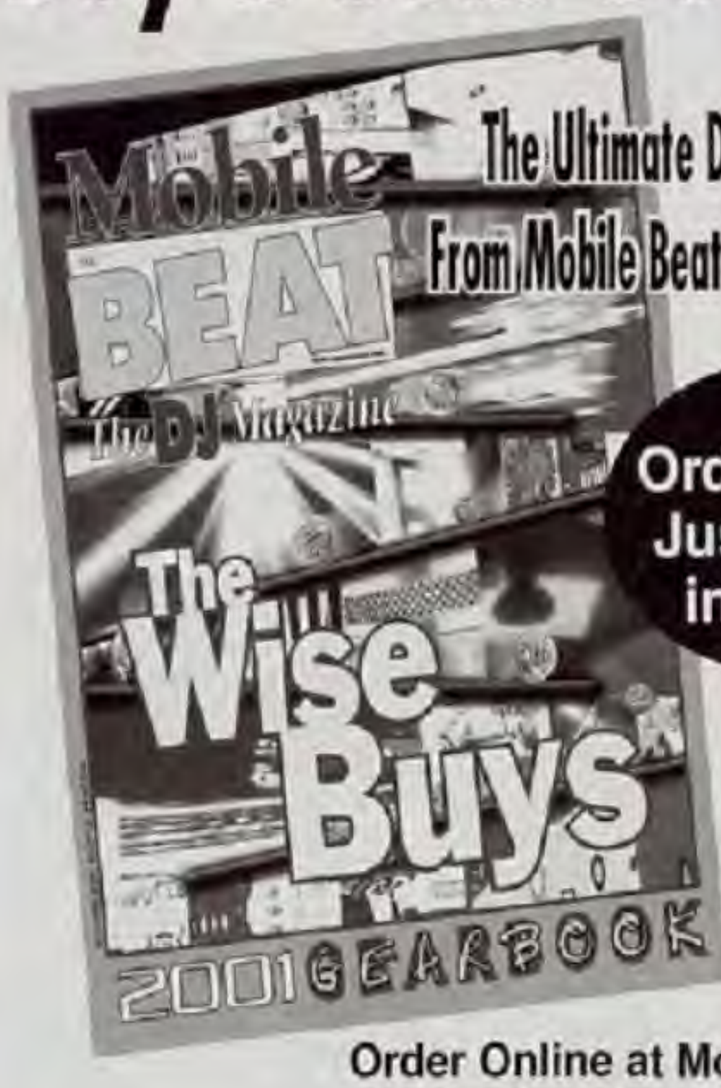

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Play Something We Can Dance To

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HOT FROM THE YEAR '00

By Fred Sebastian

Looking at the volume of compilations out there is enough to get anyone's head spinning. But the good news is that there are numerous compilations that stand out from the crowd. They stand the test of time, they have been top sellers and they're back in this issue as we look back at some of the best. You could use any of these compilations as your top play list—they are that good.

Outstanding from start to finish, ***ULTIMATE DANCE*** is a 4 CD set that is proof that it doesn't have to be brand new to be real good. In fact, collections like this are a tremendous benefit for new set-ups or just lightening the weight of CDs you're carrying.

Gonna Make You Sweat	C&C MUSIC FACTORY
Mr. Vain	CULTURE BEAT
Megamix	TECHNOTRONIC
Dr. Jones	AQUA
I Like To Move It	REAL 2 REEL w/ MAD STUNTMAN
Here Comes The Hotstepper	INI KAMOZE
Stayin' Alive	N-TRANCE
You Sexy Thing	HOT CHOCOLATE
I've Got A Little Something For You	MN8
Don't Talk Just Kiss	RIGHT SAID FRED
Sweets For My Sweet	C.J. LEWIS
Dreamer	LIVIN' JOY
(I Wanna Give You) Devotion	NOMAD
Your Woman	WHITE TOWN
Ebeneezer Goode	SHAMEN
Tubthumping (Tin Tin Out Radio Mix)	CHUMBAWAMBA
Boom! Shake The Room	DJ JAZZY JEFF & FRESH PRINCE
Gangsta's Paradise (Radio Edit)	COOLIO w/ L.V.
White Lines	GRANDMASTER FLASH & MELLE MEL
People Everyday	ARRESTED DEVELOPMENT
Family Affair	SLY & THE FAMILY STONE
Killer	ADAMSKI
Jump Around	HOUSE OF PAIN
Respect	ADEVA
Now That We Found Love	HEAVY D. & THE BOYZ
Shine	ASWAD
Show Me Love	ROBIN S.
Cuddly Toy	ROACHFORD
I.O.U.	FREEZE
Trapped	COLONEL ABRAMS
Living In A Box	LIVING IN A BOX
Jingo	JELLYBEAN
Let's Groove	EARTH, WIND & FIRE
Boogie Nights	HEATWAVE
A Night To Remember	SHALAMAR
It's A Love Thing	WHISPERS
Lady Marmalade	LABELLE
Nutbush City Limits	IKE & TINA TURNER
Shake Your Booty	KC & THE SUNSHINE BAND
Dance Little Sister	TERENCE TRENT D'ARBY

For more information on any of the CDs in Music News, call AVC Sebastian at 973-731-5290 or e-mail avcsebastian@msn.com

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My Prerogative ..... BOBBY BROWN
Tribute (Right On) ..... PASADENAS
Get Outta My Dreams, Get Into My Car ..... BILLY OCEAN
Car Wash ..... ROSE ROYCE
Lovely Day (Remix) ..... BILL WITHERS
She's Got That Vibe ..... R. KELLY
Sexual Healing ..... MARVIN GAYE
Body Talk ..... IMAGINATION
Got To Get It ..... CULTURE BEAT
The Real Thing ..... TONY DI BART
High Energy ..... EVELYN THOMAS
Feels Like I'm In Love ..... KELLY MARIE
It's Raining Men ..... WEATHER GIRLS
Touch Me (I Want Your Body) ..... SAMANTHA FOX
A Walk In The Park ..... NICK STRAKER BAND
Atomic (Diddy's Edit) ..... BLONDIE
Freed From Desire ..... GALA
I Luv You Baby ..... THE ORIGINAL
Shame Shame Shame ..... SHIRLEY & CO.
Girls ..... MOMENTS & WHATNAUTS
Pump Up The Volume ..... M/A/R/S
Feeling So Real ..... MOBY
Spaceman ..... BABYLON ZOO
Doop ..... DOOP

Last issue, we teased you with the album cover. Now, here are the tracks. The country dance scene is alive and kickin'. Even if some don't call it Line Dancing anymore, it's country and it fills the dance floors. ***AWESOME LINE DANCING Vol.5*** is testament to the fun. This series of country dance compilations is second only to the *Line Dance Fever* series (volume 11 is now available). The lineup of country superstars found here is why this new *Awesome* volume is a gift to any country DJs play list.

In No Time At All ..... GEORGE DUCAS
Some Kind Of Trouble ..... TANYA TUCKER
It's A Love Thing ..... KEITH URBAN
Tattoos Of Life ..... STEVE WARINER
Bayou Boys ..... EDDY RAVEN
My Heart's Broken Down ..... DEAN MILLER
The Blue Pages ..... NOAH GORDON
Tear It Up ..... JONI HARMS
Party Down ..... JULIE REEVES
Breathless ..... SUSAN ASHTON
I've Been Found ..... SAM MILLAR
There Goes My Love ..... WILD ROSE
Nothin' But Tail Lights ..... TRACE ADKINS
Blue Rose Is ..... SHARON B.
Drivin' My Life Away ..... EDDIE RABBITT
Just Enough Rope ..... SUZY BOGUSS
Heart Of Stone ..... NIKI DEAN
Church On Cumberland Road ..... SHENANDOAH
Stranger In My House ..... RONNIE MILSAP
I'll Be There ..... GAIL DAVIES
(We're Gonna) Rock Around The Clock ..... BILL HALEY & THE COMETS
Great Balls Of Fire ..... JERRY LEE LEWIS
That's What I Like ..... JIVE BUNNY
Reet Petite ..... JACKIE WILSON
This Ole House ..... SHAKIN' STEVENS
Wake Up Little Susie ..... EVERLY BROTHERS
Ob-La-Di Ob-La-Da ..... MARMALADE
Alright Alright Alright ..... MUNGO JERRY
Shout '86 ..... LULU
Rubber Bullets 10CC
Yesterday Man ..... CHRIS ANDREWS
Hey Rock and Roll ..... SHOWADDYWADDY
Rock and Roll (Part 2) ..... GARY GLITTER

PARTY PARTY PARTY is an outstanding and virtually complete party compilation that includes most of the all-time favorite party request hits in a 4 CD set. You can surely cover lots of ground with all these tracks. That's why this one also proved a top seller in 2000.

L-L-LUCY ..... MUD
My Ding-A-Ling ..... CHUCK BERRY
Hot Hot Hot ..... ARROW
Macarena ..... LOS DEL MAR
Lambada ..... KAOMA
La Bamba ..... RICHIE VALENS
The Lion Sleeps Tonight ..... TIGHT FIT
Caribbean Queen ..... BILLY OCEAN
Barbados ..... TYPICALLY TROPICAL
The Israelites ..... DESMOND DEKKER
Black & White ..... GREYHOUND
Pass The Dutchie ..... MUSICAL YOUTH
In The Summertime ..... MUNGO JERRY
Walk Like An Egyptian ..... BANGLES
The Birdie Song ..... THE TWEETS
Who The F**k Is Alice? ..... SMOKIE
Agadoo ..... BLACKLACE
Boogie Nights ..... HEATWAVE
Blame It On The Boogie ..... JACKSONS
Boogie Wonderland ..... EARTH, WIND & FIRE
Play That Funky Music ..... WILD CHERRY
Ain't Nothin' Goin' On But A House Party ..... SHOWSTOPPERS
Disco Stomp ..... HAMILTON BOHANON
And The Beat Goes On ..... WHISPERS
A Night To Remember ..... SHALAMAR
Ring My Bell ..... ANITA WARD
Relight My Fire ..... DAN HARTMAN
I Love To Love ..... TINA CHARLES
You To Me Are Everything ..... REAL THING
Feels Like I'm In Love ..... KELLY MARIE
Kung Fu Fighting ..... CARL DOUGLAS
Rappers Delight ..... SUGARHILL GANG
I'm Too Sexy ..... RIGHT SAID FRED
Barbie Girl ..... AQUA
Cotton Eye Joe ..... REDNEX
Mr. Vain ..... CULTURE BEAT
D.I.S.C.O. ..... N-TRANCE
Girls Just Wanna Have Fun ..... CYNDI LAUPER
Get Up (Before The Night Is Over) ..... TECHNOTRONIC
I Don't Wanna Dance ..... EDDY GRANT
Dancing On A Saturday Night ..... BARRY BLUE
Abba-Esque (Take A Chance On Me) ..... ERASURE
Down Under ..... MEN AT WORK
Goody Two Shoes ..... ADAM ANT
Boys (Summertime Love) ..... SABRINA
I Wanna Be A Hippy ..... TECHNOHEAD
Time Warp ..... DAMIEN

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Fantasma ..... SERGIO VARGAS
La Ladrona ..... ILLEGALES
Soy Solo Una Mujer ..... JAILENE
Patria ..... RUBEN BLADES
Gozate La Vida ..... AMPARO SANDINO
El Negrito Del Batey ..... ALBERTO BELTRAN
Juancito Trucupey ..... CELIA CRUZ
La Cerradura ..... JOSEITO MATEO
Yo Se Lo Mando ..... RAVEL
Bombon Caribe ..... CELINES
A Que Te Pongo ..... ILEGALES

Another hot property in the way of complete Party sets is ***PARTY TIME. Volumes 4 and 5*** have recently completed this excellent series. The 5 CDs in the set are available separately or as a box. It stands out with its numerous hard to find, all very popular party tracks.

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Tequila ..... CHAMPS
Strokin' ..... CLARENCE CARTER
Celebration ..... KOOL & THE GANG
Move This ..... TECHNOTRONIC
Twilight Zone ..... 2 UNLIMITED
Fluxland XL
Wiggle It ..... 2 IN A ROOM
La La La Hey Hey ..... THE OUTHERE BROTHERS
If You Wanna Party .....
..... MOLLELA w/ THE OUTHERE BROTHERS
Macarena ..... LOS LOCOS
Everybody Salsa ..... TRIBE
Oh Carolina ..... SHAGGY
Twice My Age ..... SHABBA RANKS w/ KRYSTAL
Ragga Ragga ..... RED PLASTIC BAG
Dollar Wine ..... TAXI
La Bamba ..... RICHIE VALENS
Shout ..... ISLEY BROTHERS
Louie, Louie ..... KINGSMEN
Surfin' Safari ..... BEACH BOYS
Wild Thing ..... THE TROGGS
Do Wah Diddy Diddy ..... MANFRED MANN
Swing The Mood ... JIVE BUNNY & THE MASTERMIXERS

PARTY TIME Vol. 2

Time Warp ..... THE ROCKY HORROR PICTURE SHOW
Ballroom Blitz ..... SWEET
Twist & Shout ..... ISLEY BROTHERS
YMCA ..... VILLAGE PEOPLE
The Tide Is High ..... BLONDIE
Hot Hot Hot ..... ARROW
Hands Up! ..... OTTAWAN
Walking On Sunshine ..... KATRINA & THE WAVES
Rise Up ..... PARACHUTE CLUB
Everybody Have Fun Tonight ..... WANG CHUNG
U Can't Touch This ..... MC HAMMER
Hip Hop Hooray ..... NAUGHTY BY NATURE
Jump Around ..... HOUSE OF PAIN
I'm So Excited ..... POINTER SISTERS
Jump ..... POINTER SISTERS
Whoomp! There It Is ..... TAG TEAM
Holyday Rap ..... M.C. MIKER
Spirit In The Sky ..... DOCTOR & THE MEDICS
You Really Got Me ..... THE KINKS
Born To Be Wild ..... STEPPENWOLF
Let's Shake ..... TEENAGE HEAD
Mirror In The Bathroom ..... THE ENGLISH BEAT
Rock And Roll Part 2 ..... GARRY GLITTER

PARTY TIME Vol. 3

Superfreak ..... RICK JAMES
Brown Eyed Girl ..... VAN MORRISON
Good Vibrations ..... BEACH BOYS
Rasputin ..... BONEY M.
Girl You Know It's True ..... MILLI VANILLI
Pump Up The Jam ..... TECHNOTRONIC
Get Ready For This ..... 2 UNLIMITED
Black Betty ..... RAM JAM
What I Like About You ..... ROMANTICS
The Heat Is On ..... GLENN FREY
Rock This Town ..... STRAY CATS
Surely (I Love You) ..... COLIN JAMES
The Twist ..... CHUBBY CHECKER
Do You Love Me ..... CONTOURS
Girls Just Wanna Have Fun ..... CYNDI LAUPER
Dancing With Myself ..... BILLY IDOL
Bad Bad Leroy Brown ..... JIM CROCE
Push It ..... SALT 'N' PEPA
Walk This Way ..... RUN DMC w/ AEROSMITH
It Takes Two ..... ROB BASE & DJ EZ ROCK
Samba De Janeiro ..... CARRILIO
Pass The Dutchie ..... MUSICAL YOUTH
It's My Party (Digitally Re-mastered & Rerecorded) .....
..... LESLIE GORE

PARTY TIME Vol. 4

Mickey ..... TONI BASIL
My Sharona ..... KNACK
Funky Cold Medina ..... TONE LOC
I Like To Move It ..... REEL 2 REAL
Runaway ..... DEL SHANNON
American Woman ..... GUESS WHO
Whole Lot of Shakin' Going On ..... JERRY LEE LEWIS
RGO For Soda ..... KIM MITCHELL
Your Mama Don't Dance ..... POISON
Cum On Feel The Noize ..... QUIET RIOT
We're Here For A Good Time ..... TROOPER
I'm Gonna Be (500 Miles) ..... PROCLAIMERS
Iko Iko ..... BELLE STARS
Pretty Woman ..... ROY ORBISON
Bird Dance ..... EMERALDS
Electric Boogie (Electric Slide) ..... MARCIA GRIFFITHS
In The Summertime ..... MUNGO JERRY
Lambada ..... KAOMA
Follow The Leader ..... LIMBO LEADERS
Boombastic ..... SHAGGY
Twist And Shout ..... CHAKA DEMUS & PLIERS
Reggae Nights ..... JIMMY CLIFF

PARTY TIME Vol. 5

I Got You (I Feel Good) ..... JAMES BROWN

Bust A Move ..... YOUNG MC
We Got The Beat ..... GO-GO'S
Hit Me With Your Best Shot ..... PAT BENATAR
Come On Eileen ..... DEXY'S MIDNIGHT RUNNERS
We Built This City ..... STARSHIP
Dancing In The Streets .....
..... MARTHA REEVES & THE VANDELLAS
Papas Got A Brand New Pigbag ..... PIGBAG
Addicted To Love ..... ROBERT PALMER
People Everyday ..... ARRESTED DEVELOPMENT
Abba Medley ..... STARS ON 45
Play That Funky Music ..... WILD CHERRY
Sugar Sugar ..... ARCHIES
The Loco-motion ..... KYLIE MINOGUE
Red Red Wine UB40
Montego Bay ..... AMAZULU
Karma Chameleon ..... CULTURE CLUB
Beach Boys Medley ..... BEACH BOYS
Hippy Hippy Shake ..... SWINGING BLUE JEANS
All Right Now ..... FREE

Classic rock continues to hold a strong place among all-time favorites and the success of ***60's SUMMER LOVE*** provides ample proof. Loaded start to finish with top favorites, this compilation proved to have a wide appeal and excellent sales confirmed the obvious. It's great stuff.

Happy Together ..... TURTLES
Dedicated To The One I Love
..... MAMAS & THE PAPAS
Waterloo Sunset ..... KINKS
A Whiter Shade Of Pale ..... PROCOL HARUM
A Groovy Kind Of Love ..... MINDBENDERS
Jesamine ..... CASUALS
Don't Throw Your Love Away ..... SEARCHERS
It Might As Well Rain Until September ..... CAROLE KING
I'll Never Find Another You ..... SEEKERS
Game Of Love WAYNE FONTANA & THE MINDBENDERS
Wondrous Place ..... BILLY FURY
The More I See You ..... CHRIS MONTEZ
Just Like A Woman ..... MANFRED MANN
Sunny ..... BOBBY HEBB
Sitting In The Park ..... GEORGIE FAME
Sorrow ..... MERSEYS
You Don't Have To Say You Love Me .. DUSTY SPRINGFIELD
The First Cut Is The Deepest ..... P.P. ARNOLD
Will You Still Love Me Tomorrow ..... SHIRELLES
You've Lost That Loving Feeling THE RIGHTEOUS BROTHERS
This Old Heart Of Mine ..... ISLEY BROTHERS
Make It Easy On Yourself ..... WALKER BROTHERS
Only The Lonely ..... ROY ORBISON
Can't Get Used To Losing You ..... ANDY WILLIAMS
I Got You Babe ..... SONNY & CHER
God Only Knows ..... BEACH BOYS
He Ain't Heavy He's My Brother ..... HOLLIES
I've Gotta Get A Message To You ..... BEE GEES
House Of The Rising Sun ..... THE ANIMALS
Man Of The World ..... FLEETWOOD MAC
Nights In White Satin ..... MOODY BLUES
Unchained Melody ..... RIGHTEOUS BROTHERS
Love Is All Around ..... TROGGS
My Sentimental Friend ..... HERMAN'S HERMITS
Don't Let The Sun Catch You Crying
..... GERRY & THE PACEMAKERS
Hey Paula ..... PAUL & PAULA
A World Without Love ..... PETER & GORDON
Something's Gotten Hold Of My Heart ..... GENE PITNEY
The Twelfth Of Never ..... CLIFF RICHARD
True Love Ways ..... BUDDY HOLLY
Hang On To A Dream ..... TIM HARDIN
I Heard It Through The Grapevine ..... MARVIN GAYE
When A Man Loves A Woman PERCY SLEDGE
Stand By Me ..... BEN E. KING
My Cherie Amour ..... STEVIE WONDER
I Say A Little Prayer ..... ARETHA FRANKLIN
Tracks Of My Tears ..... SMOKEY ROBINSON
What Becomes Of The Brokenhearted ..... JIMMY RUFFIN
Mad About The Boy ..... DINAH WASHINGTON
Girl From Ipanema ..... ASTRUD GILBERTO

In R&B and hip hop, the out-front compilation of top acts and tracks is ***STREET JAMS***, on 2 CDs. Like most of the compilations mentioned in this issue, it's not just a couple of killer tracks that make this an excellent compilations but a consistent variety of top hits and crowd pleasing favorites. These 38 street jams are definitely Main Street.

No Diggity ..... BLACKSTREET w/ DR. DRE
Phenomenon ..... LL COOL J
I Know Where It's At ..... ALL SAINTS
All My Life (Ignorants Remix) ..... K-CI & JOJO
Gangsta's Paradise ..... COOLIO w/ L.V.
Ain't That Just The Way ..... LUTRICIA McNEAL
All My Love ..... QUEEN PEN
This Is How We Do It ..... MONTELL JORDAN
Jump Around ..... HOUSE OF PAIN
She's Got That Vibe ..... R. KELLY
Boom Boom (Steve Antony's Miami Bass Remix Edit) ...
..... N-TYCE
I'll Be There For You / You're All I Need To Get By .....
..... METHOD MAN w/ MARY J. BLIGE
Whatta Man ..... SALT 'N PEPA w/ EN VOGUE
Sometimes ..... THE BRAND NEW HEAVIES
Love To Love ..... DAMAGE
Lifted ..... LIGHTHOUSE FAMILY
If You Want Me (Brooklyn Funk's R&B Mix)HINDA HICKS
My Father's Son (Brooklyn Funk's R&B Mix) .....
..... CONNER REEVES
On And On ..... ERYKAH BADU
It's Like That (Drop The Break) .....
..... RUN DMC vs. JASON NEVINS
Now That We Found Love ..... HEAVY D. & THE BOYZ
Stranded ..... LUTRICIA McNEAL
Motownphilly ..... BOYZ II MEN
It's Alright, I Feel It! ..... NUYORICAN SOUL
Always There ..... INCOGNITO w/ JOCELYN BROWN
Traveling Man (The Lip Mix) ..... STUDIO 2
Real Love ..... DRIZA BONE
Can I Kick It? ..... A TRIBE CALLED QUEST
Apparently Nothin' ..... YOUNG DISCIPLES
Mary Jane (All Night Long) ..... MARY J.BLIGE
I'm Going All The Way ..... SOUNDS OF BLACKNESS
Where You Are (Silk's Old Skool Mix) .....
..... RAHSAAN PATTERSON
Guess Who's Back ..... RAKIM
Iggin' Me ..... CHICO DeBARGE
Rewind (Cutfather & Joe Remix) ..... CELETIA
Something About You ..... NEW EDITION

Music News continued on page 105

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Vacation's over! Get back to work!

by Greg Tutwiler

The Christmas and New Year's Eve parties have passed and all your holiday music is back in storage. Old man winter has come to town and the action at the clubs and lounges has slowed a bit. The holiday credit card bills and the sub-freezing temperatures may have you feeling a bit abandoned at your weekly karaoke shows. It happens every year. And every year we get that same sense of panic. Where did they all go?

This time of year, even the club owners get a little tight with their pennies and give us an unwelcome break from January to April. The time off is good, but the strain on the old pocket book isn't. How can you avoid this little winter vacation? Here are a few ways to spice up your karaoke show to keep the singing customers coming out, even when it's ten below.

Showcase your singers

When your singer rotation drops to less than ten singers, it's time to get creative. A singer's showcase offers regular singers a chance to perform a mini-concert for their friends and family. Have the singers sign up a week or two in advance, giving them time to promote their showcase and practice singing five to eight songs, one after the other. They can use props and costumes and you can provide stage lighting to enhance the atmosphere.

Schedule three or four showcase singers in one night, mixing them throughout your karaoke show. You may even be able to get some free press coverage from your local newspapers and/or radio stations. Your singers will jump at the chance to own the stage for that length of time and the lounge's attendance will increase with the added traffic the singers generate.

And the winner is . . .

Talent contests are always a popular draw. Anytime singers have the opportunity to be the "best of," they line up to participate. There are three key elements that are extremely important when conducting a talent contest.

1) Keep it short. Six to eight weeks is long enough to run a contest. If you drag it out too long, everyone loses interest in it. Qualify two winners each week and on the seventh or eighth week, conduct a championship with all of the weekly winners.

2) Offer quality prizes. An opportunity to advance further in a national contest is good but it's not enough by itself. A title is nice too, but it's still not enough. People like to win "something." Cash speaks volumes to contestants. People like travel packages too, as long as they are legit. Work with a travel agency on this. They may be willing to barter for advertising. Bogus travel vouchers will come back to haunt you.

3) Be fair! This is paramount. If the singers even suspect that you, the KJ, are participating in the selection process, it will cast doubt on the validity of the outcome. Bring in outside judges. You may be able to get a few local radio jocks or sports celebrities to help you out. It is extremely important for the contest to be fair. Your reputation is at stake on this one. You do your job, and let the judges do theirs. If you plan well in advance and market the contest in the local karaoke community, you can fill a club quickly with a talent contest, and you may even gain some regulars after it's over.

Name that night

If you maintain a database of singers' mailing and e-mail addresses, this is a good time to put it to use. Send out a winter calendar with all the dates when you'll be performing. Give each date a theme. Themes like **Costume Night** where regulars are encouraged to come dressed as their favorite singer are always fun. Other theme suggestions include:
Hat Night - See who wears the wackiest hat.
Beach Night -See who can dress the beachiest.
Autograph Night - Everyone wears a white T-shirt and takes turns writing on the others' shirts with colored markers.
Pot Luck Karaoke - You take a selected number of karaoke tracks, write them on paper and place them in an old pot. Each singer picks one out before they go on stage. They have to sing whatever they pick.
Gong Night (Singers can be gonged by others if they place a donation in a box for charity, but then they must finish the song).
Theme nights promote creativity and keep the nights fun. When others find out how much fun your regulars are having, they'll want to participate too.

Karaoke For Lunch

We live in a time when "seasoned citizens" make up a larger portion of our society than ever before. Retirement homes and communities are full of folks who are there by choice and are full of life. They love music and they love to participate. There is nothing more rewarding than seeing the joy on an older person's face and knowing that you helped make their day a little more special. Theirs is a great positive environment to work in too.

The best part is, they are usually very short engagements, no more than one or two hours. Most often you can book them on a weekday afternoon around lunch time. You'll want to have a good selection of big band and older standards like The Andrews Sisters, Rosemary Clooney, Bing Crosby, Tony Bennett, and Andy Williams.

If you are a good singer, you're one step ahead of the rest. If you can belt out Frank Sinatra, you'll have the ladies eating out of your hand. You might even wind up with a weekly engagement. $100 to $150 an hour for a one to two hour show is not a bad deal for a long lunch break.

Most of these types of places have an entertainment director or events manager. Make an appointment to sit down with them and discuss what you can offer. It may take a couple of tries, but it is definitely a viable market.

While the winter months can offer financial challenges to your karaoke business, you don't have to lose the whole farm. If you plan in advance and prepare for the slowdown, you can ride it out and still keep the dollars flowing in.

Greg Tutwiler is managing editor of Karaoke Singer Magazine. Questions and comments can be directed to KaraokeEditor@aol.com. Visit Karaoke Singer Magazine at www.karaokesingermagazine.com.

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REMIX REVIEW

Meltin' Remixes

by David Kreiner

While the snow is still falling in some parts of the country, everyone with cabin fever is in high anticipation of spring break and all the decadence that follows. All the remixes reviewed below will have the power to melt the iciest club goers, with high BPMs in abundance!

The third installment from **Pro Mix** is out and Issue #4 may be available when you read this. Starting off **Issue #3** is last year's huge club techno instrumental hit by Kernkraft 400, "Zombie Nation," at a blazing 140 BPMs. This remix keeps all the original elements intact but adds some great breaks and beats to play around with. Toni Braxton's "Spanish Guitar" is here at a giddy 130 BPM—a great remix of this sexy radio hit. This fast remix propels this big hit to late night status.

The Baha Men's "Who Let The Dogs Out" gets a straight 4x4 beat treatment at 128. This version sticks to the original island feel with lots of barking samples and breaks throughout. (I still prefer the Chuck Smooth booty version.)

Another energized big club hit is Lock N Load's "Blow Ya Mind" at a peppy 138 BPM. This is the best remix on the set and just smokes with tons of energy. Janet Jackson's "Doesn't Really Matter," at 99 BPM, gets a nice workout here with a smoothed out R&B mix and killer low frequency synth bass treatment. Another smoker is Fragma's "Toca's Miracle," at a clubby 135 BPM. This song is a club and radio hit and pumps hard with killer girl vocals.

Enrique Iglesias' latest radio hit, "Sad Eyes," gets a 130 BPM house workout. This version will appeal to the ladies and is great early and late night. Joy Enriquez' R&B/pop hit "Tell Me How You Feel," at 93 BPM, is given a smoothed out mix that's great for early evening sets.

It's weird to hear Bon Jovi with a 4x4 house beat but here is "It's My Life" at 132 BPM, done with dance beats. All the rock elements have been stripped and the song is given a very Euro treatment. Give it a try—it

might work for you! Closing out the set is Ayla's "Ayla Part 2" at 138 BPM. A perfect mix with any Alice Deejay songs. This mostly instrumental songs features lots of synth bass and tons of Euro dance energy.

Ultimix Issue #80 starts off with two treatments of Samantha Mumba's huge radio hit, "Gotta Tell You" at the original radio tempo of 110 BPM and with a killer house treatment at 130 BPMs. The slower version is great for early evening programming. Save the fast version for blazing late night sets. Another huge radio hit is Dream's "He Loves U Not," at 86 BPMs. This clean remix will work with all the girl R&B hits from groups like Destiny's Child, etc. R&B/pop artist Mary J. Blige gets a major workout here with a house treatment of her radio hit, "Your Child," at 131 BPMs. This faster version works well with lots of clean production.

Melanie C's first club hit, "I Turn To You," is here with 138 Euro-style BPMs. Lots of energy and clean production from Jim Thias. 2 Unlimited's club classic, "Twilight Zone," is back with a millennium mix at 135 BPM. This club classic is given a great Y2K treatment, sounding like a totally new song. Club diva Amber closes the set with a non-radio song called "Love One Another," at 128 BPM.

One of Ultimix's specialties is the killer medley. "Stacy's Modern Rock Mix" is a 9:54 medley at 95 BPM. Featured songs and artists are "Rock Superstar" by Cypress Hill, "Last Resort" by Papa Roach, "Playboy Mansion" by Ultra V, "Wastin' Time" by Kid Rock, "Teenage Dirtbag" by Wheatus, and "AM Radio" by Everclear. This excellent medley from Stacy Mier is done well, with clean versions, very clean layovers and clever segues between each song. Rockell closes out the set with her latest club hit, "The Dance," at 129 BPMs. A clean synth bass line drives this late night pumper.

On the **Ultimix** spur series, **Funkymix - Issue #46**, Nelly starts off the set with the huge crossover radio hit, "El," at 90 BPMs, featuring clean vocals, a killer intro and lots of holes to play with. This remix is one of the best we've heard for this song, with some "Country Grammar" samples thrown in for fun. This is the best remix on the set. The Funkymix series features mostly hip hop and R&B, but they are also the "Booty" kings. Track Squad is here with a very powerful "Poke It Out" at 140 booty BPMs. Just tons of booty energy and clean production.

Chante Moore's big radio hit, "Straight Up," at 100 BPMs, is given a great R&B workout with "You Can Do It" (Ice Cube) samples to get it started. This is a great remix from Mark Roberts. Shyne's "That's Gangsta" features a synth workout at 94 BPMs and clean vocals. Sticky Fingaz latest, "Get It Up," is next at 96 BPM, with basic production. Talib Kweli & Hi Tek's "Move Somthin'" is a non-radio

TRACK LISTINGS :

PRO MIX DANCE #3

KERNKRAFT 400	Zombie Nation	140
TONI BRAXTON	Spanish Guitar	130
BAHA MEN	Who Let The Dogs Out	128
LOCK N LOAD	Blow Ya Mind	138
JANET JACKSON	Doesn't Really Matter	99
FRAGMA	Toca's Miracle	135
ENRIQUE IGLESIAS	Sad Eyes	130
JOY ENRIQUEZ	Tell Me how you feel	93
BON JOVI	It's My Life	132
AYLA.... Ayla Pt 2	138	

HOT TRACKS 19.5

VARIOUS ARTISTS	Matt "The Bratt's" "2K Collective"	129.6-131.7
SOUL DECISION	Faded (Part 1)	107.9
SOUL DECISION	Faded (Part 2)	127.4
SAMANTHA MUMBA	Gotta Tell You (Part 1)	110.0
SAMANTHA MUMBA	Gotta Tell You (Part 2)	130.0
I5	Distracted	127.8
JANA	More Than Life	130.1
ANN NESBEY	Loving Is Really My Game	134.9
SHANNON	Let The Music Play 2000	135/120.1/135
GIGI DÍAGOSTINO	I'll Fly With You	135.9
DJ JURGEN	Higher & Higher	136

song at 92 BPM. Basic hip hop treatment is given here. Outsiderz 4 Life's latest is another non-radio song called "College Degree," at 91 BPM. Closing out the set is Amil featuring Beyonce with "I Got That," at 103 BPM, with a clean R&B treatment.

Hot Tracks' latest issue, **19.5**, starts off with a blazing mega Euro medley by Matt "The Brat" Derrick, called the '2K Collective," at 129-131 BPMs and 9:59 timing. Starting off with a house version of Spandau Ballet's "True," it moves into "Touch Me" by Cathy Dennis, "Don't Give Me Your Life" by Alex Party, "Funky Cold Medina" by Tone Loc, "Push It" (Euro version) by Salt 'N' Pepa, "Give Me Tonight" by Shannon, and finally, "We Belong to the Night" (dance mix) by Pat Benatar to close out this killer energized Euro/house medley.

Soul Decision's "Faded" is here in two versions. The first is at the original radio tempo of 107, with lots of Queen's "Another One Bites the Dust" samples. A housed-up version at 127 BPM is good for late night sets. Samantha Mumba gets a dual version workout with "Gotta Tell You," at the original radio tempo of 110 BPM and housed–up at 130 BPM.

Even though I am writing this review in December, I know these remixes and releases that follow will provide prime fodder for spring break programming. As always, preview all material to make sure you are familiar with all breaks and transitions.

HOT TRACKS 19-5 FREE BONUS CD
All tracks on bonus CD not mixed - they are original, extended, or radio versions.

TAMIA	I Can't Go For That	126.9
IDEAL	Whatever	126.9
SISQO	Incomplete	128.9
ANGELA VIA	I Don't Care	130.0
ENRIQUE IGLESIAS	Sad Eyes	131.0
CHANGING FACES	That Other Woman	134.0
THE FIXX	One Thing Leads To Another	137.1
MEL C	I Turn To You	138.0
KAY CEE	Escape	140.0
THE SOCA BOYS	Follow The Leader	144.0

ULTIMIX #80

SAMANTHA MUMBA	Gotta Tell You Pt. 1	110
SAMANTHA MUMBA	Gotta Tell You Pt. 2	130
DREAM He Loves U Not	86	
MARY J. BLIGE	Your Child	131
MELANIE C.	I Turn To You	138
2 UNLIMITED	Twilight Zone Millennium Mix	135
AMBER	Love One Another	128

Stacy's Modern Rock Mix, 95 9:54
a. CYPRESS HILL - Rock Superstar
b. PAPA ROACH - Last Resort
c. ULTRA V - Playboy Mansion
d. KID ROCK - Wastin' Time
e. WHEATUS - Teenage Dirtbag
f. EVERCLEAR - AM Radio

ROCKELL	The Dance Ulti-remix	129

FUNKYMIX #46

NELLY	EI	90
OUTSIDERZ 4 LIFE	College Degree	91
LIMP BIZKIT, feat. DMX	Rollin'	90
SHYNE . That's Gangsta	94	
CHANTE MOORE	Straight Up	100
STICKY FINGAZ	Get It Up	96
TALIB KWELI & HI TEK	Move Somthin'	92
TRACK SQUAD	Poke It Out	140
AMIL feat. BEYONCE	I Got That (CD Bonus)	103

David Kreiner is the owner of The Source DJ Music Supply. All the CDs reviewed above are available at www.thesourceformusic.com. Call 800-775-3472 to receive a free catalog. E-mail SCMSRECORD@aol.com for more info.

DMA TOP 50 DANCE CHART

Courtesy of Dance Music Authority
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1	MELANIE C.	I Turn To You	Virgin	138
2	BARRY HARRIS f/P. MASHAY	Dive In The Pool (Remix)	Nervous	132
3	PINK	Most Girls (Remix)	LaFace	131
4	KRISTINE W.	Stronger (Remix)	RCA	131
5	AMBER	Love One Another (Remix)	Tommy Boy	131
6	ANN NESBY	Lovin' Is Really My Game	Perspective	131
7	RAZOR & GUIDO f/REINA	Miss The Way	Groovilicious	136
8	ROCKELL	The Dance (Remix)	Robbins	131
9	FRENCH AFFAIR	My Heart Goes Boom (Remixes)	Logic	138
10	MADONNA	Music (Remixes)	Maverick / WB	130
11	AFRO MEDUSA	Pasilda (Remixes)	Jellybean	124
12	DARUDE	Sandstorm (Remixes)	Groovilicious	136
13	DESTINY'S CHILD	Independent Women (Pt. 1)	Columbia	132
14	BLACK LEGEND	You See The Trouble With Me	G2	126
15	DYNAMIX f/TINA ANN	Don't Want Another Man	*69	131
16	CHARLOTTE	Don't Be Afraid	Nervous	128
17	INAYA DAY	Feel It (Remixes)	Strictly Rhythm	127
18	THE COLLABORATION	Do It Properly	*69	130
19	ULTRA NATE'	Desire	Strictly Rhythm	129
20	KARMADELIC	Check It Out	Jellybean	129
21	KIM ENGLISH	Higher Things	Nervous	124
22	SUGAR BABIES	Forgive + Forget You (Remixes)	Tommy Boy	133
23	ROBBIE WILLIAMS	Rock DJ	Capitol	131
24	ZELMA DAVIS	Power (Remixes)	Bash	131
25	BT	Never Gonna Come Back Down	Network	133
26	ALCHEMY	Do You Love	Tommy Boy Silver	130
27	GILLETTE	Sex Tonight	Jellybean	128
28	LINDA CLIFFORD	Changin' (Remixes)	West End	126
29	ANGELIC	It's My Turn	Groovilicious	134
30	R. "HUMPTY" VISSION f/ROZALLA	Everybody's Free	Tommy Boy Silver	130
31	JANA	More Than Life	Curb	130
32	PLASMIC HONEY	The Funeral (Remixes)	Jellybean	138
33	BRITNEY SPEARS	Lucky	Jive	130
34	EARTHA KITT	Where Is My Man	Groovilicious	126
35	ABEL	Control	4 Play	135
36	OPERATICA	Maria's Trance	Emagine	—
37	SPILLER	Groovejet	Positiva / Import	123
38	LEANN RIMES	Can't Fight The Moonlight	Curb	132
39	DELERIUM	Silence	Nettwerk	132
40	MIKE RIZZO	Turn Me Off	Metropolitan Underground	—
41	DAFT PUNK	One More Time	Virgin	120
42	MADISON AVE	Who The Hell Are You	Columbia	126
43	BRYON STINGILY	Stand Right Up (Remixes)	Nervous	138
44	BOB SINCLAIR	I Feel For You (Remixes)	Subliminal	130
45	DONNA SUMMER	Power Of One	Atlantic	133
46	TESTAMENT	Work It Out	Afterhours	127
47	NEGROCAN	Cada Vez (Remix)	Rampage	125
48	CELEDA	The Underground (Remix)	*69	127
49	VINCE COZZI	Lost In The Music	Metropolitan Underground	—

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Rewind (Cutfather & Joe Remix) ..... CELETIA
Something About You ..... NEW EDITION
Freek 'N You ..... JODECI
Every Little Thing I Do ..... SOUL FOR REAL

Ever since the Gipsy Kings crossed over in the charts, we've seen a new appreciation for, and growing sales of flamenco guitarists. From the outstanding talent of Strunz & Farah and Otmar Liebert to the more recent arrivals on the scene, this genre of music is showcased excellently on ***BEST OF NEW FLAMENCO***. This refreshing and upbeat compilation is a wonderful way to spice up an instrumental set.

Isla Del Sol ..... ARMIK
Barcelona Nights ..... OTMAR LIEBERT
Jardin ..... STRUNZ & FARAH
Parasol ..... JESSE COOK
Mediterranean Breeze ..... NOVAMENCO
The Flavor ..... OSCAR LOPEZ
The Last Goodbye ..... SHAHIN & SEPHIR
Treasure Bay ..... GOVI
Gypsy Renaissance ..... BEHZAD
Spider Hugs ..... LUIS VILLEGAS
Scorpion ..... YOUNG & ROLLINS
El Castillo ..... LARA & REYES

There are some kinds of music that you never want to see completely go away. The sound of Motown is one. The 2 CD ***NO. 1 MOTOWN ALBUM*** contains 46 tracks of digitally re-mastered party heaven. It belongs in every collection. In fact, this compilation has done so well that after a short down time, it has again been re-issued, as of November 2000.

I Heard It Through The Grapevine ..... MARVIN GAYE
I Just Called To Say I Love You ..... STEVIE WONDER
The Tracks Of My Tears .....
..... SMOKEY ROBINSON & THE MIRACLES
Easy ..... COMMODORES
Ben ..... MICHAEL JACKSON
Help Me Make It Through The Night .....
..... GLADYS KNIGHT & THE PIPS
Just My Imagination (Running Away From Me) .....
..... TEMPTATIONS
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YOU WANT ME WHERE?!

By Rob Alberti

In DJ real estate it's still location, location, location

I played a gig at a local banquet facility this past weekend. I hadn't performed at this particular facility for a couple of years. The wedding reception was a success, but could have been so much better had some basic changes been made to the layout.

I've been set up!

This facility has quite a large room, easily fitting over 200 guests. The bar is in the back. The space for the head table is on the opposite side of the room, with the dance floor situated right in front of it. Great so far.

The wedding cake was placed to one side of the head table. Now, where would you think the entertainment should be? Next to the dance floor, right? No. Why would you do that? They had me set up as far away from the dance floor and head table as I could possibly be.

"Paging the dance floor please"

I've only been to one other facility in southern Connecticut that was worse than this. In the other hall, I actually had to set up about 80 feet away from the dance floor. As if that wasn't bad enough, I was forced to use their built-in sound system, which consisted of a low-end amp powering a number of 6" x 9" coaxial speakers in the ceiling tiles. Yeah, that sounded great.

Lesson learned: next time a client calls me to perform at that venue, I will stipulate in my contract that "DJ equipment is to be set up next to dance floor." Of course, this venue also tried to do the introductions for me. I politely said "no" and did them myself. I figure after 17 years in the business, I should be allowed to do my job.

Marking boundaries: a speech to the House

May I make a suggestion? If you are running a banquet facility, stick with the details surrounding the food and service and leave the entertainment to the professional entertainer whom your client has also hired. Believe me, I won't be coming into the kitchen to tell you how to cook the potatoes. And I'm sure I won't be telling the photographers how to set up their shots. I may own a video camera, but I won't be suggesting that the videographer use mine instead.

Stay focused on the goal

Let's face it. We all have the same goal in mind: to make the client's special day happen. To make it happen successfully, we need to stick to our areas of expertise. Yes, I understand that there are unprofessional DJs, photographers, videographers and others lurking out there, and that as a banquet facility manager, you sometimes have to cover for those who are not up to your standards. (I still say don't try to do the introductions yourself.)

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THE SHOW WENT OVER WITH A BANG

By Barney Lee Douglas

Making the best of an explosive situation

The location of the incident was on the banks of the Colorado River, in southeast Texas. (That's a different Colorado River than the one you're probably thinking of.) The setting: a family compound on a quarter mile of river frontage that was part of a hundred-acre ranch.

I'd played for this family and their guests several times in the past, so I knew that they always wanted their parties to come off with a bang.

I set up my equipment on the back porch of an old camp house that is tied together with the other structures nearby. This was a good party spot, with plenty of room to dance or sit and listen to the music out of the weather.

After everyone was fed the best ranch chili ever, three brothers, one of whom owns the ranch, got together to mix up a much more explosive concoction, which they intended to set off somewhere across the river. The three men loaded up a rowboat with their surprise and rowed across the river. They set it up over yonder, lit a fifteen-minute fuse and rowed back to where a crowd had gathered for the big bang. Since everyone was down at the bank of the river waiting for the "fireworks," I shut down the pre-show background music and went down to join them.

At first all I saw was a flash of light. Then...BABOOM! The ensuing noise and concussion rolled up the riverbank, which was about fifty feet higher than the river level. This was no ordinary firecracker. The explosion blew out windows on both sides of the camp house. We all stood there, literally shell-shocked. No one was seriously hurt, although a baby being held by her mother inside the camp house had a small cut on her cheek from flying glass.

About twenty minutes after that episode, I was supposed to start the party music. To break the "I can't believe what just happened" feeling everyone seemed to have, I got on the mic and asked if anyone remembered the movie *Butch Cassidy and the Sundance Kid*. I recalled the scene where the outlaws had stopped their first train to rob. After rigging the safe with explosives, Sundance turns to his partner and asks, "You think you used enough dynamite, Butch?" In the next scene there's nothing left of the mail car.

I heard at least a few chuckles scattered around the room, as the shock began to subside. Ultimately, the night turned out to be one of the best shows I've done. At the end of the party, the wife of one of the brothers who hired me thanked me for saving the party.

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